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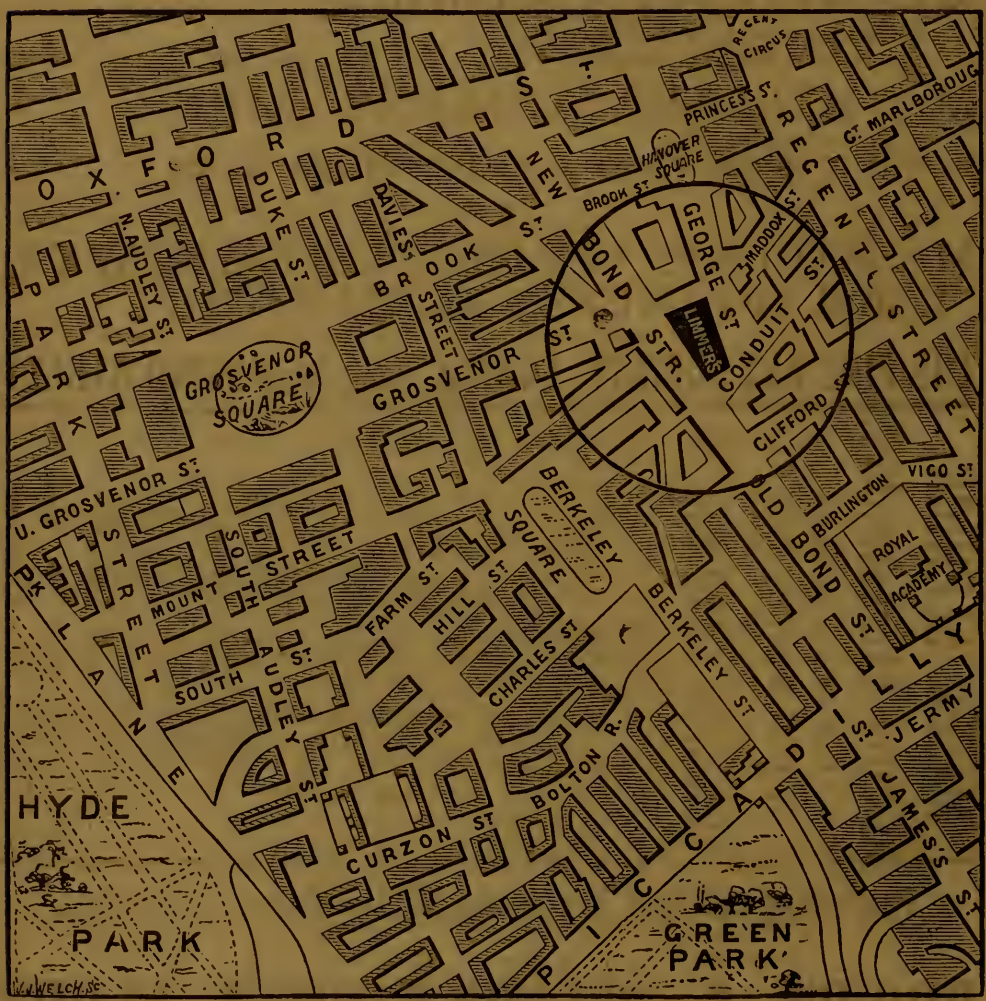

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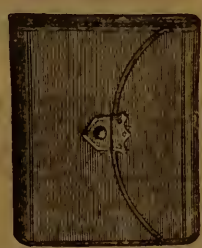

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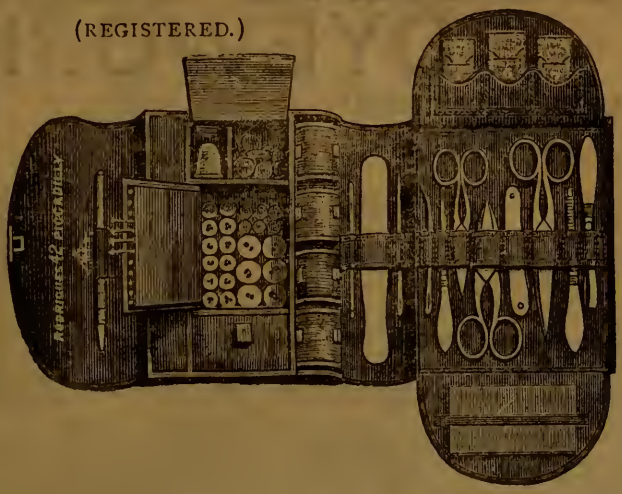

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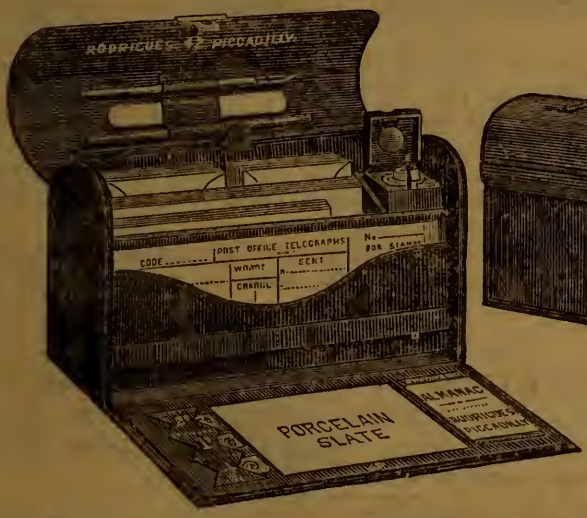

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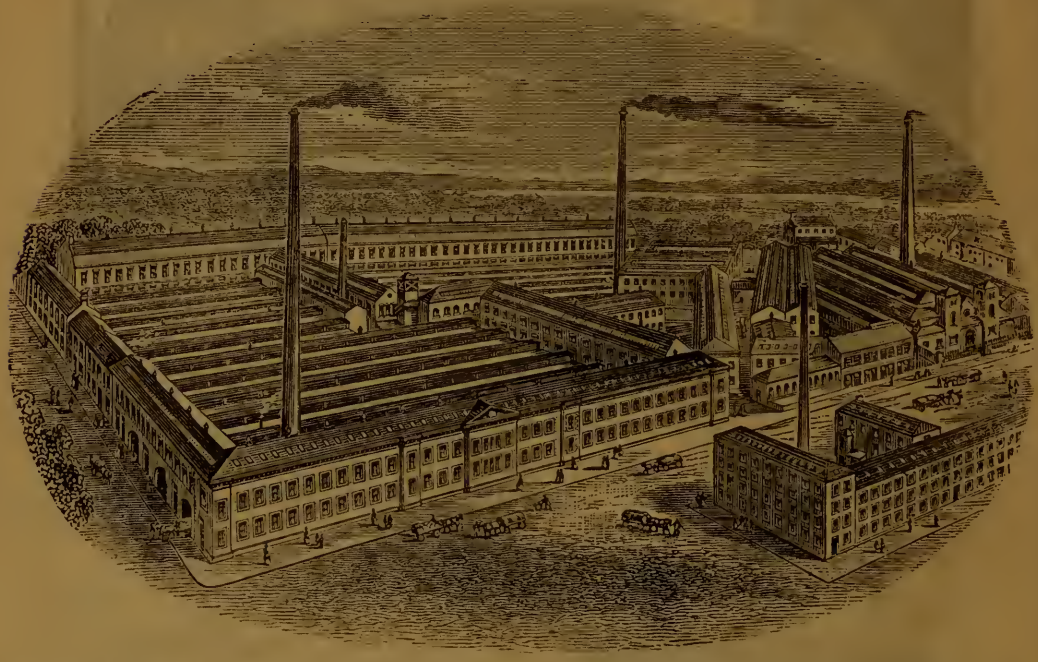

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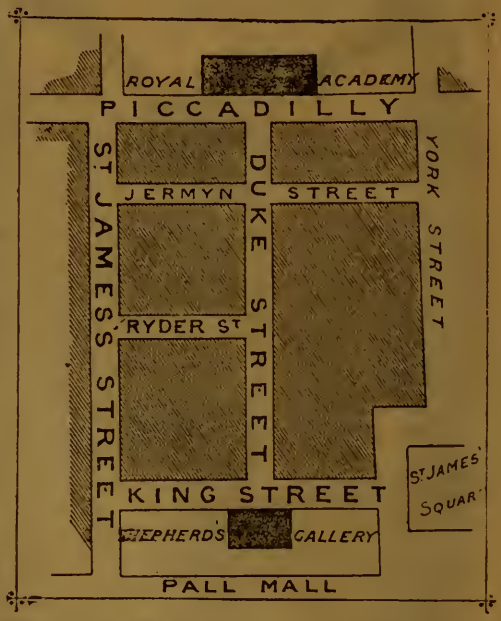

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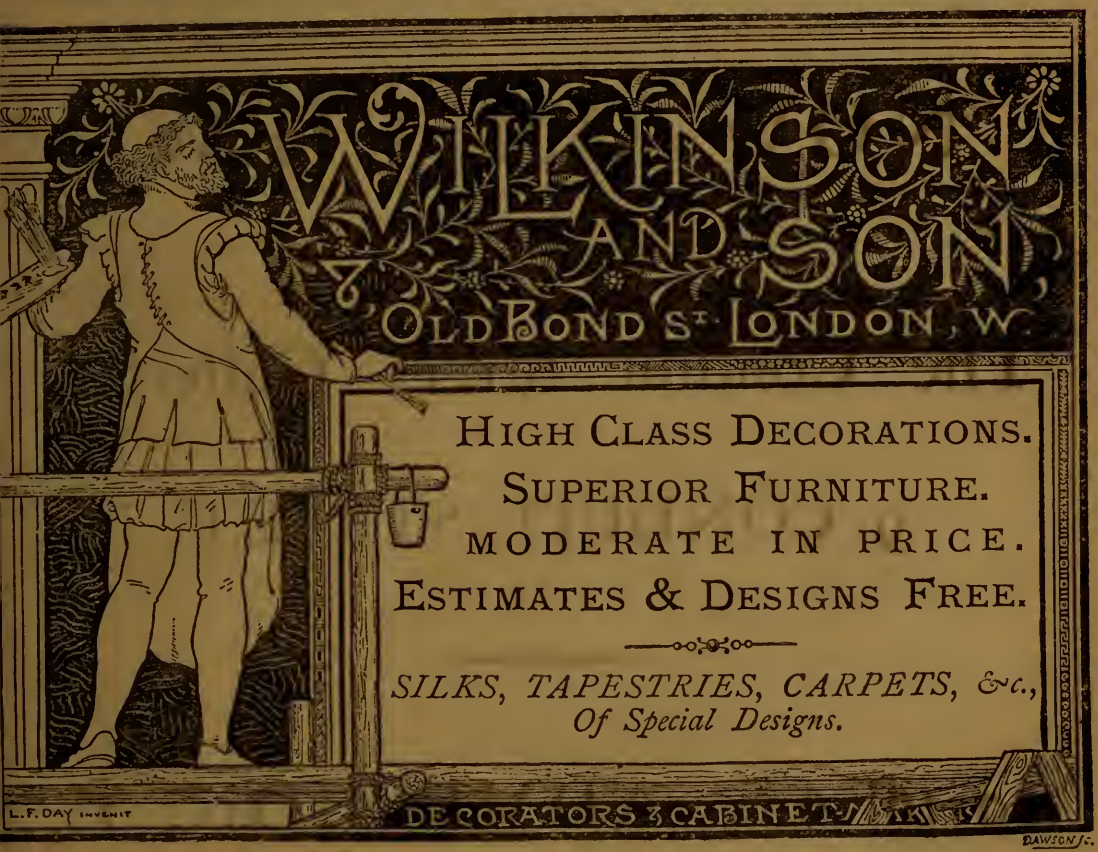

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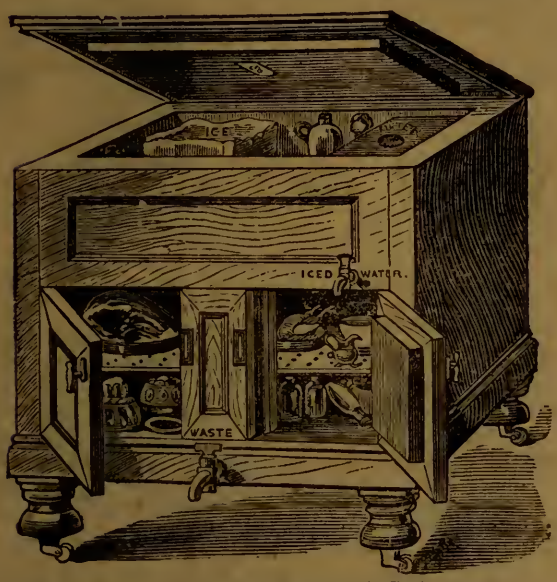

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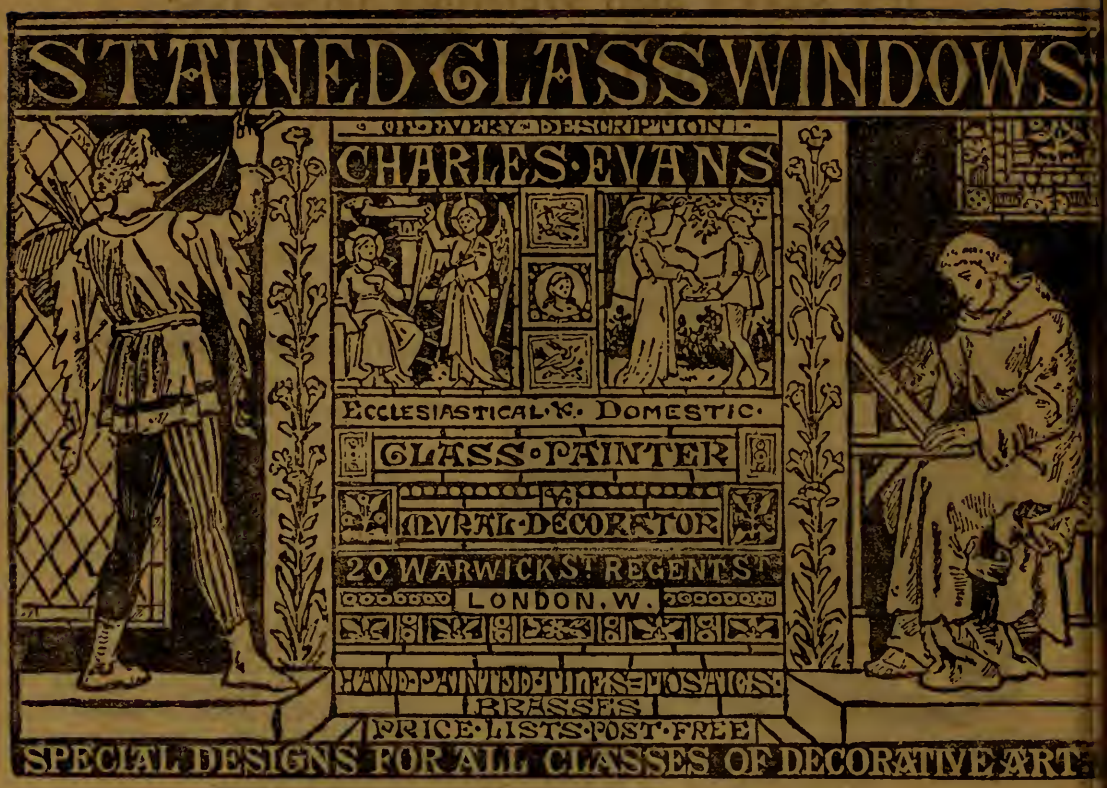

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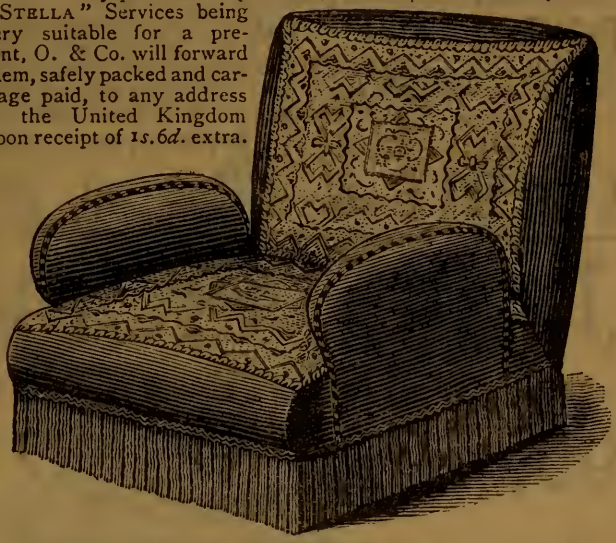

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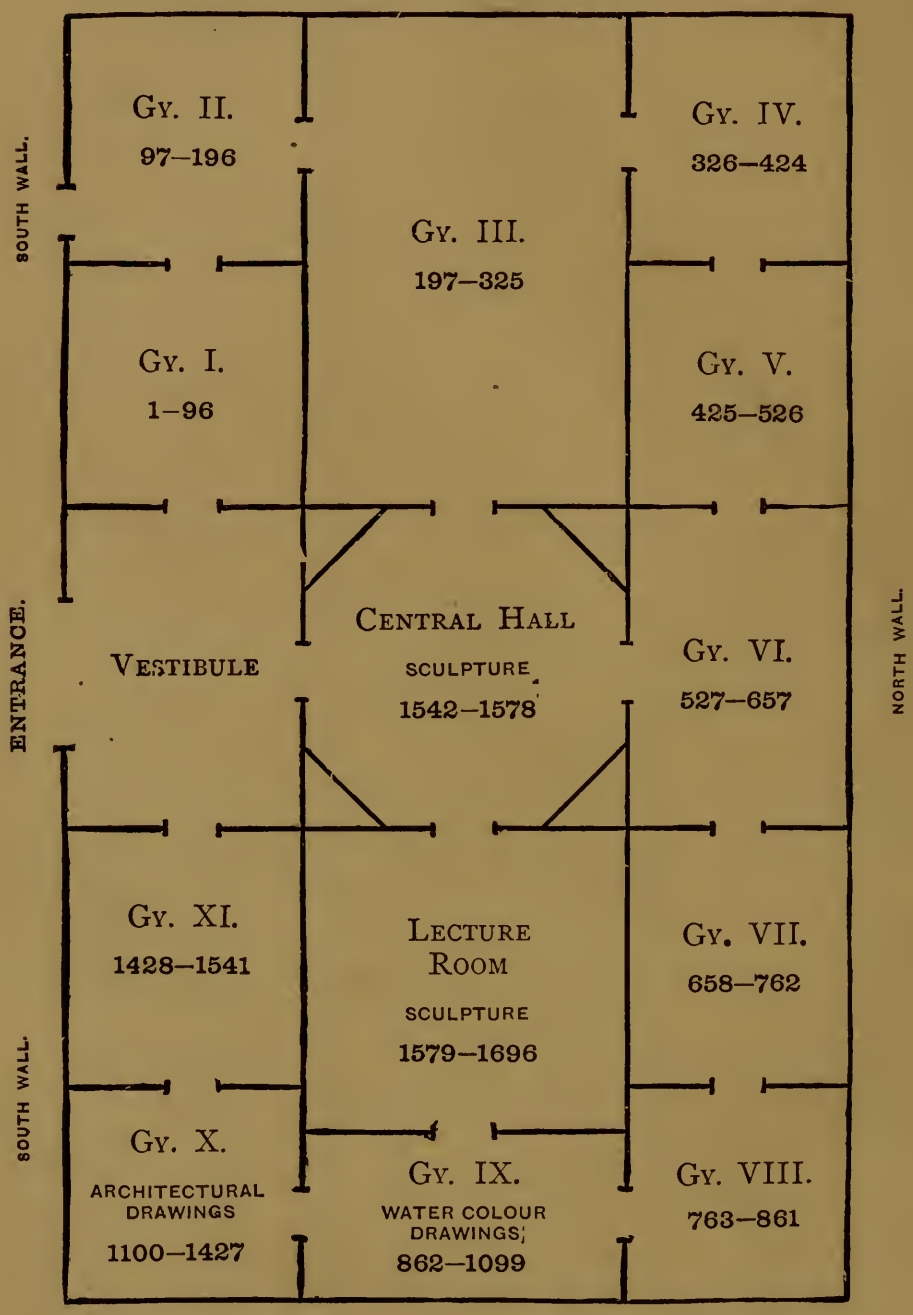
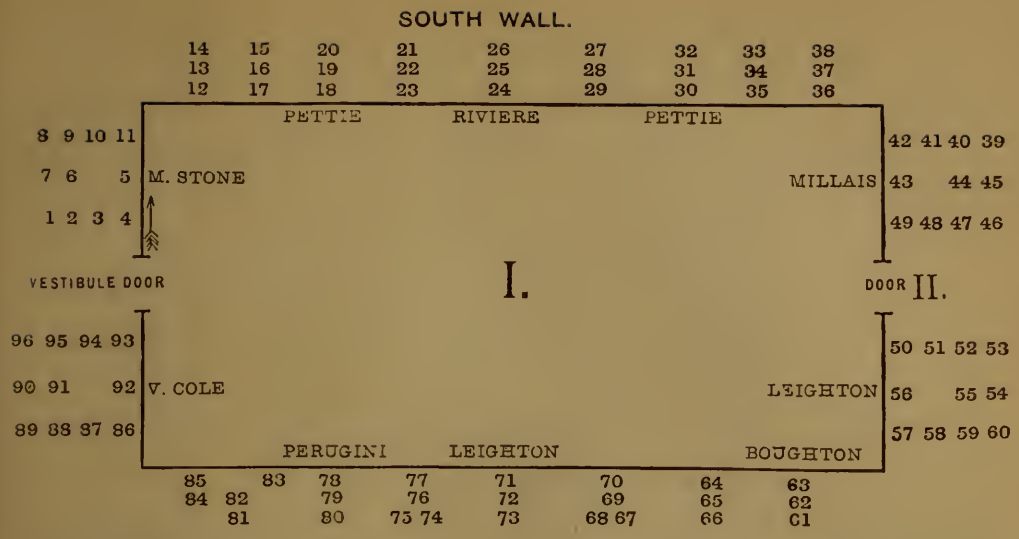
GENERAL PLAN OF THE GALLERIES,

Showing the arrangement of the Numbers in each Gallery.



The Exhibition will be open from Monday May 1*st until Monday Aug.* 7*th*, 1882, *from* 8 A.M. *until* 7 P.M.



The first room in the Royal Academy in 1882 will be remembered by the delicate idyllic picture (*sketched overleaf*); by Mr. RIVIÈRE'S "Leopards" (No. **24**), in the centre of the south wall; by the beauty of Mr. MILLAIS' little "*Dorothy Thorpe*" (No. **43**); and by the colour of Sir FREDERICK LEIGHTON'S "*Day Dreams*" (No. **56**) and "*Wedded*" (No. **71**), the latter being one of the principal pictures of the year.

First on the line is—No. **4**, "*The March Past*," children with sticks and brooms playing at soldiers; a scene in an old English courtyard. W. F. YEAMES, R.A.

Above are—No. **3**, "*Mrs. C. Holland*," T. BLAKE WIRGMAN; and No. **8**, "*The Artist*," M. W. RIDLEY; the latter a good portrait, hardly seen.

In the corner are two carefully painted pictures—No. **10**, "*Jessica*," OTTO SCHOLDERER, and No. **11**, "*Phyllis*," T. C. GOTCH; and near them, a clever study of a child in Turkish dress, No. **12**, "*The Mandolin Player*," FLORENCE MARTIN.

No. **5**. "*Il y en a toujours un autre.*" MARCUS STONE, A.R.A.

The estate is becoming dilapidated, a rich neighbouring squire is the suitor, but—'Il y en a toujours un autre.' Autumn leaves, glow of sunset, red geraniums, and white cat.

(*This picture has been purchased by the Royal Academy.*)

*** The PLANS of the GALLERIES at the head of each chapter, show the *position of every picture* on the walls.

An asterisk (*) under an illustration denotes that it has been received from the artist.

The copyright of pictures sketched in this book is reserved by their respective owners.

* No. 5. 60 × 27.

No. 5. "*Il y en a toujours un autre.*" MARCUS STONE, A.R.A.

* No. 21. 36 × 60.

No. 21. "*A Washing Place, Normandy.*" LESLIE THOMSON.

Next on the line is a landscape, to be carefully noted—No. **17**, "*Noontide's Hush and Heat and Shine*," FRANK WALTON; above are No. **15**, "*Low tide; coast of Normandy*," ADRIAN STOKES; No. **16**, "*An Autumn Evening*," O. RICKATSON; and No. **21**, "*A Washing Place, Normandy*," LESLIE THOMSON (*sketched on last page*).

The prominent pictures on this wall are—

No. **18**. "*He talked with him of Cain.*" JOHN PETTIE, R.A. Two figures; a scene from Eugene Aram.

No. **23**. "*Lt.-Gen. Sir F. S. Roberts, Bt.*" W. W. OULESS, R.A. (See No. **223**, in Gallery III.)

No. 24. 41 × 62.

No. **24**. "*The Magician's Doorway.*" BRITON RIVIÈRE, R.A.

No. **29**. "*Mrs. James Stern;*" in red velvet. J. E. MILLAIS, R.A.

No. **30**. "*The Duke of Monmouth's interview with James II.*"* JOHN PETTIE, R.A.

One of the most powerful and dramatic of this artist's pictures. The king stands on the right, in an apartment of his palace, with Monmouth on the ground at his feet. Note the management of light through blue curtains, and reflections on the shining floor.

Above are—No. **25**, "*The River Avon at Bideford*," F. WHITEHEAD; and No. **28**, "*Landing Herrings at Whitby*," D. FISHER.

* See explanatory paragraph in Royal Academy official catalogue.

* No. 31. 48 × 34.

No. **31.** "*A Venetian bead-threader.*" HILDA MONTALBA.

Near the above are landscapes—No. **33**, "*A Grey Afternoon,*" A. STOKES; and **34**, "*Where the Waters Gently Pass,*" J. C. ADAMS.

* No. 35. 36 × 29.

No. **35.** "*The Source of the Thames.*" VICAT COLE, R.A.

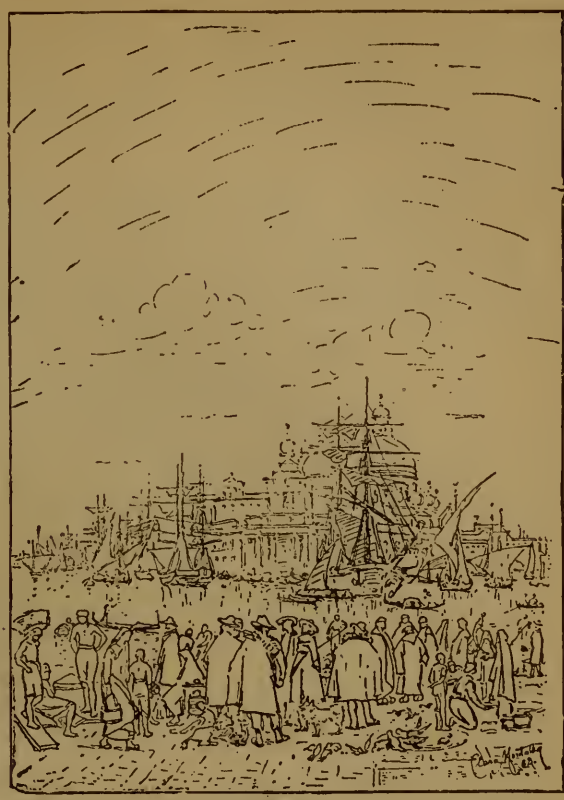
This picture is the first of a series to illustrate the Thames from its source to the sea.

Here we note, for painting of textures, No. **36**, "*A Village Maestro*," FEDERIGO ANDREOTTI; also No. **37**, "*My First Sitting*," H. H. CAUTY; and No. **38**, "*A Portrait*," R. HERDMAN.

On the west wall is one of several Dutch landscapes by J. E. HODGSON, R.A.—No. **42**. "*A Day Far Spent*." Next is a portrait picture—

No. **43**. "*Dorothy Thorpe*." J. E. MILLAIS, R.A.

A fair child, front-face, in light blue frock, kneeling, with two dogs. The sketch of this picture is omitted by desire of the purchaser.



* No. 54. 46 × 33.

No. **54**. "*On the Riva degli Schiavoni, Venice*." CLARA MONTALBA.

No. 63. 51 × 26.

No. **63**. "*The Burgomaster's Daughter*." G. H. BOUGHTON, A.R.A.

Next on the line is—

No. **49**. "*Waiting*." R. W. MACBETH; girl on bank, in old English dress with two dogs.

And the foregoing—

No. **40**. "*Sunday Morning*." PERCY BIGLAND.

No. **41**. *Children of the Riviera*." HUGH CAMERON.

No. **44**. "*Pumpkins; South of France*." G. F. MUNN.

No. **48**. "*Evening*;" young mother and child. HUGH CAMERON.

[*Door*.]

No. **50**. "*A Fugitive Thought*." H. S. MARKS, R.A.

Single figure of a monk, writing. The principal picture by this artist is No. **242**, in Gallery III.

Above are—No. **51**, "*Le Rencontre*," EDOUARD FRÈRE, three children in the snow; No. **52**, "*Head of a Persian*," JOHN ERNEST BREUN; and No. **55**, "*Market-day; Serravale, Venetia*," W. H. JOBBINS.

No. **56**. "*Day Dreams*." Sir F. LEIGHTON, P.R.A.

A single figure of a girl in rich, purple drapery; a scheme of colour delightful to look upon.

No. **57**. "*Ilka Lassie has her Laddie*."
J. E. HODGSON, R.A. Dutch landscape.

No. **58**. "*Content*." F. W. W. TOPHAM. Sunny sky, figures on Italian terrace; white pillars and blue water.

No. **63**. "*The Burgomaster's Daughter*."
G. H. BOUGHTON, A.R.A.

Skating costume, 17th century; green embroidered dress and cap, snow background. (*Sketched on p.* 11.)

Next, on the line, is a dashing *genre* picture of colour and costume (by the painter of "*Christ before Pilate*")—No. **64**, "*Avant la Fête du papa*," M. MUNKÁCSY; an interior with a lady and three children arranging flowers. No. **71**, "*Wedded*" (*see next page*).

No. 78. 46 × 54.

No. **78**. "*Dolce far niente*." C. E. PERUGINI.

A delicate picture of costume and colour; note the painting of a silk robe and of the carnations. A snail is on the terrace wall.

On this wall are portraits, notably No. **65**, CYRUS JOHNSON; and landscapes—No. **62**, O. RICKATSON; No. **69**, JOHN SMART; No. **72**, JAMES ORROCK; and No. **76**, J. HERBERT SNELL.

* No. 79. 50 × 40.

No. **79**. "*W. Pengelly, Esq., F.R.S.*" ARTHUR S. COPE.

In the centre of the wall is—

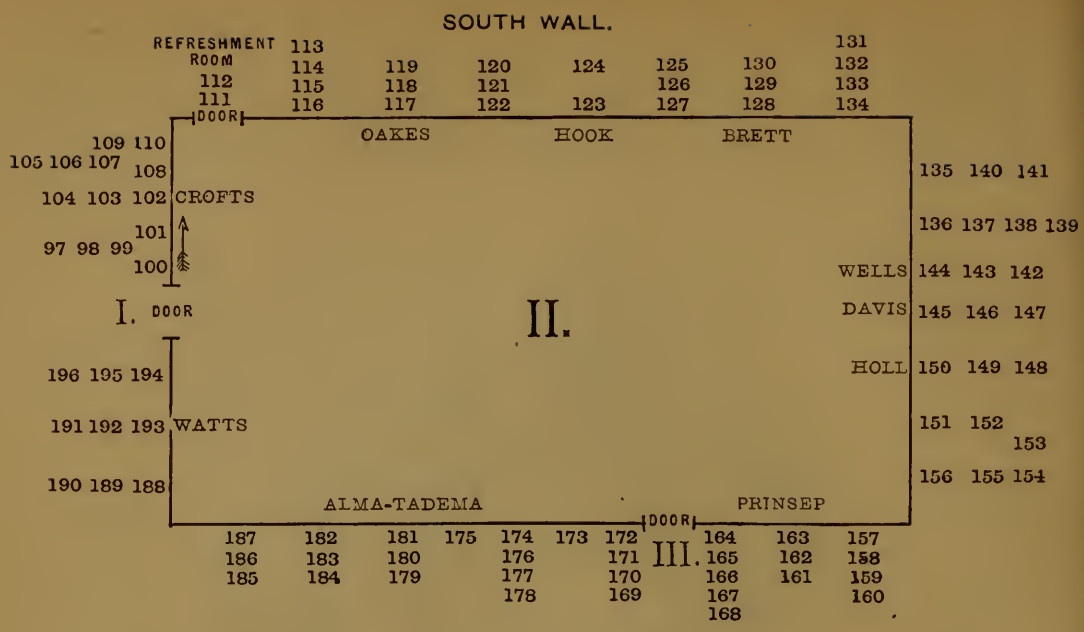
No. **71**. "*Wedded.*" Sir F. LEIGHTON, P.R.A.

An upright composition, representing two figures walking under the arches of a terrace, in glow of orange and purple; background of blue sea and sky—a picture of colour of which (by an accident) we are unable to indicate the composition in a sketch.

On either side of Sir F. Leighton's picture are landscapes—No. **70**, "*Porchester Pool,*" J. W. OAKES, A.R.A.; and No. **77**, "*The Inflowing Tide,*" P. GRAHAM, R.A.

Amongst many pictures to notice in the corner are—No. **82**, "*Middle Pond, Burnham Beeches,*" HECTOR CAFFIERI; No. **83**, "*Ethel,*" H. T. WELLS, R.A.; No. **84**, "*Interno di Casa,*" D. PESENTI; No. **87**, "*What is it?*" H. VINCENT, a forcible sketch of a boy and girl looking out of a window; No. **88**, "*A Monk of the Order of St. Francis,*" TREMAYNE LARK; a large upright landscape on the line, No. **92**, "*In Sylvan Solitude,*" VICAT COLE, R.A.; No. **93**, "*The Ferry Inn,*" R. W. MACBETH; and, lastly, No. **94**, "*La Brodeuse,*" H. FANTIN, a portrait of a lady in dark dress seated at an embroidery frame with bright-coloured wools which light the picture.

This is a great year for English portraits in the Academy, but Mr. FANTIN'S work leaves a distinct impression of power.



No. 111. 44 × 60.

No. **111.** "*The Course of True Love.*" G. C. HINDLEY.

The second gallery is remarkable for portraits, those by OULESS, WELLS, MILLAIS, HOLL, ALMA-TADEMA, and G. F. WATTS, occupying prominent positions; also for landscapes by J. C. HOOK and H. W. B. DAVIS.

Commencing on the left of the door is a small landscape—No. **99**, "*Blackdown, Surrey*," CECIL LAWSON (an artist who made a reputation at the Grosvenor Gallery); near it is one of Mr. CROFTS' battle pieces, "*A Pause in the Attack; Hougoumont, Waterloo*" (No. **102**); No. **103**, "*Leaving the Old Home*," J. R. REID; and No. **108**, "*Cattle; in the Spring*," T. S. COOPER, R.A.

On the same wall are—No. **101**, "*Lovely and gentle, but distressed*," fair hair and violets, K. THOMPSON; and, above, landscapes, No. **97**, J. W. B. KNIGHT, and No. **105**, CLEM. LAMBERT.

Over the door, leading to the refreshment room, is the picture (No. **111**) sketched on last page; near it a portrait (No. **112**), C. H. H. MACARTNEY, and a good study of a man reading (No. **115**), by C. C. SETON.

No. **118**. "*Our River*." W. L. WYLLIE.

One of those true studies of craft on the Thames, "below bridge," which are rare in the Exhibition. (See also No. **1506** in Gy. XI.).

On the line are—No. **116**, "*Cows; coast of Kent*," T. S. COOPER, R.A.; and a landscape, No. **117**, "*Road through Wastdale*," J. W. OAKES, A.R.A.

In the centre of this wall is one of three of Mr. HOOK'S well-known coast scenes, No. **123**, "*Castle Building*," J. C. HOOK, R.A., the entrance to a river or estuary, the tide out, old boats, and children playing. (See Nos. **303** and **308**.)

On either side are two notable portraits; the latter being a likeness of an eminent surgeon, which is almost startling—

No. 124. 96 × 60.

No. **124**. "*H.R.H. The Princess Louise, Marchioness of Lorne*." ELLEN MONTALBA.

No. **122**. "*Charles Loyd Norman, Esq*." W. W. OULESS, R.A.

No. **127**. "*Sir Henry Thompson*." J. E. MILLAIS, R.A.

No. **128**. "*A Falling Barometer*." JOHN BRETT, A.R.A.

Blue expanse of sea, sand, rocks, and sea-gulls, a disturbed sky.

On the same wall are—No. **130**, "*The Bracken Gatherer*," ANDERSON HAGUE; No. **131**, "*A Portrait*," G. P. JACOMB-HOOD; No. **132**, "*Breton Children Fishing*," W. M. ULLMANN.

* No. 129. 34 × 44.

No. **129.** "*Here they are!*" CLAUDE CALTHROP.

We have passed landscapes—No. **120**, "*Late Autumn*," R. G. SOMERSET; No. **121**, "*Mill on the Dove*," S. H. BAKER; and No. **126**, "*Tidal River, Coast of Suffolk*," EDWIN NICHOL.

* No. 134. 40 × 26.

No. **134.** "*En fête: Calvados.*" W. J. HENNESSY.

A summer scene in Normandy; wheatfield lighted with poppies.

In the corner is a quiet picture that no visitor should miss—No. **135**. "*Feeding Time.*" ARTHUR G. BELL. Feeding turkeys and fowls ; old clock tower, old houses and courtyard.

No. **136**. "*Betrothed,*" a girl in white dress. R. W. MACBETH.

No. **144**. "*Portrait of G. Fenwick.*" H. T. WELLS, R.A.

Above are landscapes—No. **140**, W. D. BATLEY, and No. **141**, G. F. MUNN.

* No. 146 54 × 78.

No. **146**. "*A Funeral Service in the Highlands.*" JAMES GUTHRIE.

In the centre of the wall is Mr. Davis's large sunny landscape.

No. 145. 46 × 83.

No. **145**. "*In Ross-shire.*" H. W. B. DAVIS, R.A.*

* This fine picture should have been sketched by the artist, to do justice to it.

Above are—No. **147**, "*The Devil's Kitchen*," C. W. M. LEWIS; No. **148**, "*Portrait of a Lady*," B. S. MARKS; No. **149**, "*Ferreting*," E. DOUGLAS; and No. **150**, "*Robert Few, Esq.*," F. HOLL, A.R.A.

* No. 153. 40 × 60.

No. **153**. "*The Foreign Bride*." E. BLAIR LEIGHTON.

This work by a young painter is most unfortunately placed; the painting of textures and some of the details (such as a little watch hanging to the girdle of the bride) emulating the care and minuteness of the old Dutch School.

* No. 151. 40 × 33.

No. **151**. "*Waifs and Strays*." JOSEPH CLARK. (See also No. **164**)

No. **155**. "*Unwilling Evidence*." W. C. HORSLEY.

Near the foregoing are—No. **154**, "*A Portrait*," ACHILLE ZO; No. **156**, "*Still Life*," E. G. H. LUCAS; No. **157**, "*Voyage of Sindbad the Sailor*," ALBERT GOODWIN, a wild poetic landscape with cranes on the sea-shore; No. **158**, "*Ponies at Pasture, Campagna*," ARTHUR LEMON; No. **159**, "*Happy Moments*," a girl in yellow saque, N. E. DETMOLD.

No. **163**. "*At the Golden Gate*." VAL PRINSEP, A.R.A.

A large upright picture, rich in colour; one figure in brown robe standing before the golden gate of Paradise.

No. **164**. "*A Tempting Offer;*" old man with oranges. J. CLARK.

Above are—No. **161**, "*Vespers*," R. B. BROWNING; and No. **165**, "*Feeding the Hungry*," FRANK CALDERON.

[*Door.*]

Next are—No. **170**, "*The Squirrel*," A. E. EMSLIE; No. **171**, "*Members of the Commons*," E. BYRNE DE SATUR; No. **172**, "*Sunrise on the Carrara Hills*," G. COSTA; the last an Italian landscape to be specially noted, the only contribution by this artist.

* No. 181. 36 × 30.

No. **181**. "*Portrait of J. Whichcord, Esq., F.S.A.*," Ex-President of the Inst. of British Architects. L. ALMA-TADEMA, R.A. Mr. Tadema's only picture this year; the sketch of the head is by the artist.

On either side of Mr. ALMA-TADEMA'S portrait are two Venetian pictures, which may be examined together: the first by the artist who painted "*The Bead Stringers*," in the Academy in 1880; the second by the newly elected associate. These pictures are full of sunny southern light and local colour; the details too elaborate for a small sketch.

No. **176.** "*Luncheon Time in a Venetian Sartoria.*" C. VAN HAANEN.

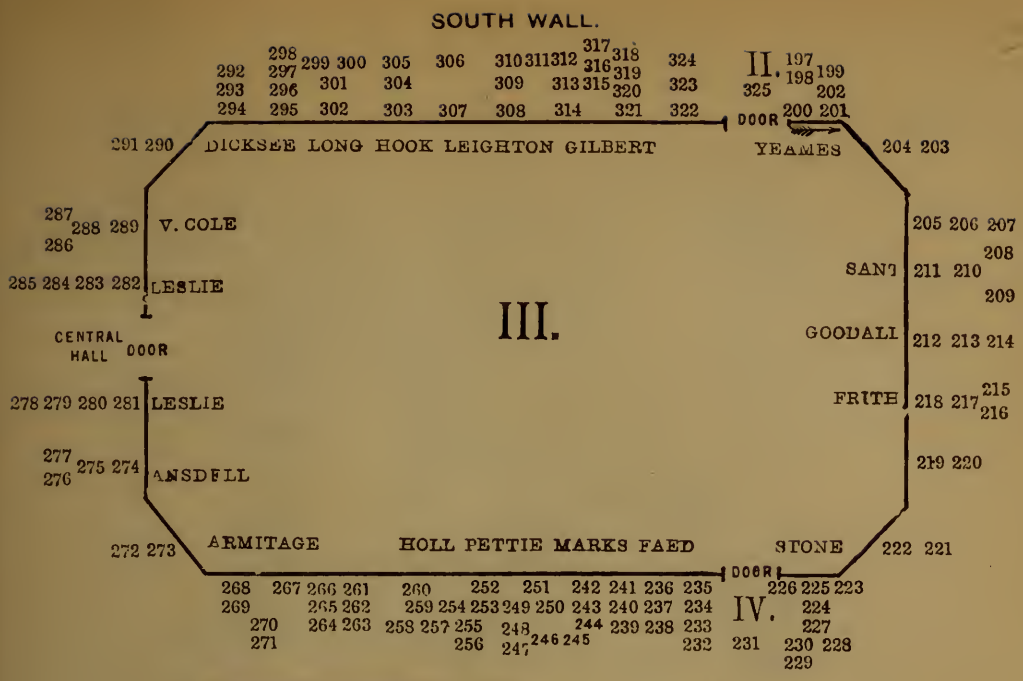
No. **182.** "*Bargaining for an Old Master.*" HENRY WOODS, A.R.A.

Above are No. **179**, "*Llanbedr Fair*," North Wales, F. W. JACKSON; No. **180**, "*The Birchwood*," J. H. SNELL; and No. **183**, "*Portrait of the Rev. E. T. Hoare*," C. P. DOWNING.

On the last wall are—

No. **188**, "*January;*" a marshy meadow, THOMAS IRELAND; No. **189**, "*Sir George Campbell, M.P.*," JOHN COLLIER; No. **191**, "*A Fruit Seller of Tivoli*," J. A. BENNETT; No. **193**, "*A Portrait*," G. F. WATTS, R.A., girl in orange-coloured dress; and No. **194**, "*Summer Time*," C. W. COPE, R.A.

No. 931. "*Poppies.*" C. H. NORMAN.



* NO. 204. 78 × 48.

No. **204.** "*Prince Arthur and Hubert.*" W. F. YEAMES, R.A.

The principal pictures at the head of Gallery III. are the above; F. GOODALL'S "*Memphis,*" and MARCUS STONE'S "*Bad News.*"

No. **200**. "*The Golden Age*," a child, nude. W. C. T. DOBSON, R.A.

* No. 201. 37 × 26.

No. **201**. "*Anne Page and Slender*." C. W. COPE, R.A.

Above are No. **197**, "*Puzzled*," HORACE EDWIN; No. **199**, "*Old Enemies*," A. MELVILLE; No. **202**, "*The Old Bridge*," J. CHARLES; No. **203**, "*Twilight Gathers*," W. G. ADDISON; No. **207**, "*The Smithy*," W. J. SLATER; and No. **206**, "*Evening*," W. PADGETT.

No. **205**. "*A Summer Afternoon*," T. S. COOPER, R.A.

* No. 212. 3 ft. 9 in. × 10 ft.

No. **212**. "*Memphis*." FREDERICK GOODALL, R.A.

On either side are portraits—No. **211**, "*Children of E. Guinness, Esq.*," J. SANT, R.A.; and No. **218**, "*Miss Emily Levy*," W. P. FRITH, R.A.; and above, No. **213**, "*Jonathan Angus, Mayor of*

Newcastle-on-Tyne," H. T. WELLS, R.A.; No. **209**, "*The Squire's Daughter,*" DAVID LEE; No. **210**, "*Startled,*" H. MAURICE PAGE; No. **215**, "*The End of the Day's Work,*" H. H. GILCHRIST; No. **216**, "*A New England Girl,*" ELLEN D. HALE, and No. **217**, "*In the Gloamin',*" J. ARCHER; No. **221**, "*Marriage Bells,*" JAMES HAYLLAR.

* No. 219. 82 × 58.

No. **219**. "*Ossian's Grave.*" J. MACWHIRTER, A.R.A.

* No. 222. 72 × 44.

No. **222**. "*Bad News.*" MARCUS STONE, A.R.A.

No. **223**. "*Lieut.-Gen. Sir F. Roberts, Bart.*" F. HOLL, A.R.A. (Painted for Her Majesty the Queen.)

No. **224**. "*In the Tepidarium;*" nude figure. E. J. POYNTER, R.A.*

No. **226**. "*Alfred de Stern, Esq.*" G. F. WATTS, R.A.

Others above are—No. **225**, "*Arquebusiers at Haddon Hall,*" LEON Y ESCOSURA; No. **227**, "*Spring on the South Downs,*" A. F. GRACE; No. **228**, "*A Youthful Monk,*" A. A. CALDERON.

[*Door.*]

No. **235**. "*Housekeeping in the Honeymoon.*" W. Q. ORCHARDSON, R.A.

No. **236**. "*Mrs. B. Mildmay and Children.*" JAMES SANT, R.A.

* See Mr. Poynter's designs for the decoration of St. Paul's Cathedral, No. **1133** in Gy. X.

* No. 237. 66 × 42.

No. 237. "*A Guard of the Royal Hareem.*" KNIGHTON WARREN.

* No. 234. 48 × 36.

No. 234. "*For Pity and Love are akin.*" FRANK MILES.

* No. 247. 29 × 24.

No. 247. "*Half an hour with the Poets.*" MARY DREW.

* No. 241. 41 × 32.

No. 241. "*There's a little lady! On with her cloak.*" THOMAS FAED, R.A.

Above are other portraits—No. **243**, "*Miss N. Gerstenberg*," JAMES ARCHER; No. **239**, "*A Portrait*," J. S. SARGENT.

* No. 250. 56 × 66.

No. **250**. "*Autumn*." JAMES E. GRACE.

No **251**. "*Rev. W. H. Thompson, D.D., Master of Trinity College, Cambridge*." HUBERT HERKOMER, A.R.A.

* No. 242. 48 × 72.

No. **242**. "*The Lord Say brought before Jack Cade*." H. S. MARKS, R.A.

On this wall, on the line, are some of the best portraits in the exhibition, notably No. **251**, and the following—

* No. 260. 50 × 40.

No. **260**. "*The late Captain Alexander Mitchell Sim.*" (Aged 94.) FRANK HOLL, A.R.A.

(*Painted for the Board Room of the Surrey Commercial Dock Company.*)

In the centre of the north wall is—

No. 252. 62 × 90.

No. **252**. "*The Palmer.*" JOHN PETTIE, R.A.

A Saxon knight of the 13th or 14th century, with his family, listening to a pilgrim from the Holy Land; rude interior and surroundings, earth floor.

* No. 270. 42 × 72.

No. **270.** "*The Wild Swans.*" JOHN SCOTT. (*See Andersen's 'Fairy Tales.'*)

No. **261.** "*Friends at Yewden.*" H. T. WELLS R.A.

* No. 267. 72 × 48.

No. **267.** "*The Meeting of St. Francis and St. Dominic amongst the Ruins of Ancient Rome.*" E. ARMITAGE, R.A.

Boating on the Thames; a portrait picture. The standing figure on the left hand is G. D. Leslie, R.A.; next are G. A. Storey, A.R.A., J. E. Hodgson, R.A., and W. F. Yeames, R.A. The artist is seated on the grass, Mr. Schwabe, the host, is in a chair, and P. Calderon, R.A., is leaning over on the right.

The following portraits should be noticed—No. **262**, "*Sir David Chalmers, Chief Justice of British Guiana,*" on the bench in his red robes of office, J. H. LORIMER.

No **266.** "*Lieut.-Col. Fife Cookson.*" JAMES SANT, R.A.

No. **269.** "*Vice-Chancellor Sir James Bacon.*" F. HOLL, A.R.A.

No. **270.** "*The Wild Swans.*" JOHN SCOTT (*sketched opposite*).

Other pictures to mention on this wall are—No. **238,** "*Dutch River Scene,*" CHARLES THORNLY; No. **249,** "*Study of Eastern Colour,*" E. NORMAND; No. **265,** "*On the Banks of the Pond,*" SAVILE FLINT; and No. **268,** "*Nina,*" LUKE FILDES, A.R.A.

* No. 272. 94 × 58.

No. **272.** "*Clytemnestra.*" JOHN COLLIER.

No. **273.** "*Returning from the Fair at Seville;*" horses, white donkey, and goats. R. ANSDELL, R.A.

No. **274.** "*After Rain.*" PETER GRAHAM, R.A.

Highland landscape, red cattle and mist, in Mr. Graham's well-known manner.

Above is a picture by a promising young artist—No. **275,** "*On the Alert,*" W. H. BARTLETT; young poachers near Roundstone, on the west coast of Ireland.

No. **276.** "*Richard Hall, Esq.*" LOWES DICKINSON.

On either side of the door are companion pictures, the first (No. **281**) *sketched overleaf.*

* No. 281. 42 × 30.

No. **281.** "*Molly.*" G. D. LESLIE, R.A.

No. **282.** "*Sally in Our Alley.*" G. D. LESLIE, R.A.
Sally in straw hat and blue apron, with basket.

* No. 289. 72 × 44

No. **289.** "*Abingdon.*" VICAT COLE, R.A.

This picture is part of a series to illustrate the Thames from its source to the sea.

Above are—No. **287**, "*A Portrait*," C. E. JOHNSON; No. **288**, "*Interior at Biskra, Algeria*," women weaving, F. A. BRIDGMAN.

* No. 290. 40 × 59.

"In whispers, like the whispers of the leaves
That tremble round a nightingale."—*Tennyson.*

No. **290.** "*A Love Story.*" FRANK DICKSEE, A.R.A.

A moonlight effect, painted with great feeling and power.

No. **291.** "*Rt. Hon. Earl of Aberdeen.*" JAMES SANT, R.A.

No. **293.** "*A Land of Flowers.*" G. E. COOK.

* No. 294. 38 × 53.

"In the multitude of counsellors there is safety."

No. **294.** "*The Letter Writer.*" J. B. BURGESS, A.R.A.

No. **296.** "*A Pyrenean Gave* (river)." A. W. RIMINGTON.

No. 295 38 × 51.

No. **295.** "*A Merry Chase.*" J. C. HORSLEY, R.A.

Old English interior and costumes; a bright scene, difficult to realise in days of sombre costume.

No. **302.** "*Why tarry the Wheels of his Chariots?*" E. LONG, R.A.

Eastern colour and costume; the mother of Sisera seated sorrowfully at the lattice with her handmaidens (see the 'Song of Deborah'). This large picture, of which, by desire of the purchaser, we give no sketch, is to be engraved.

In the centre of the wall is—

No. **307.** "*Phryne at Eleusis.*" Sir F. LEIGHTON, P.R.A.

A life-size heroic figure, nearly nude, in glow of setting sun; marble columns, blue sea and sky; thus is Phryne pictured once more on the steps of the temple at Eleusis; a prominent figure forming the principal feature of Gallery III.

Above is No. **306**, "*A Crown of Fire,*" W. G. SHRUBSOLE; a sunset effect on Lake Ogwen, which (by accident or design) carries out the glow of colour on the "*Phryne.*"

On either side of Sir F. Leighton's picture are—

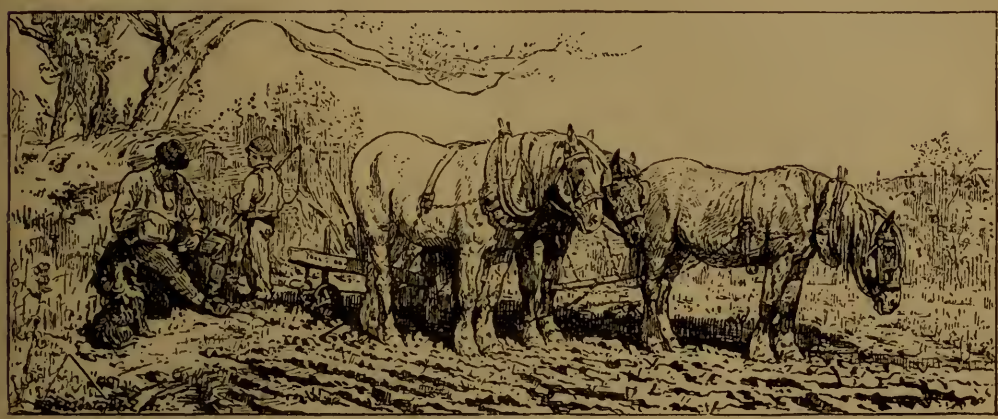
No. **303.** "*Caller Herrin'.*" J. C. HOOK, R.A.

No. **308.** "*Devon Harvest Cart.*" J. C. HOOK, R.A.

Note the salt flavour, the breezy distance, and, above all (in No. **303**), the painting of the herrings in the basket!

Above the foregoing are No. **304**, "*November*," J. HERBERT SNELL; No. **310**, "*Portrait of the Marquis of Hartington*," H. T. MUNNS; and No. **313**, "*Portraits*," J. H. E. PARTINGTON.

Next are two pictures by young artists (Nos. **319** and **320**) to which the sketches may help to draw attention.



* No. 319. 25 × 60.

No. **319**. "*Rest*." E. B. S. MONTEFIORE.

* No. 320. 38 × 60.

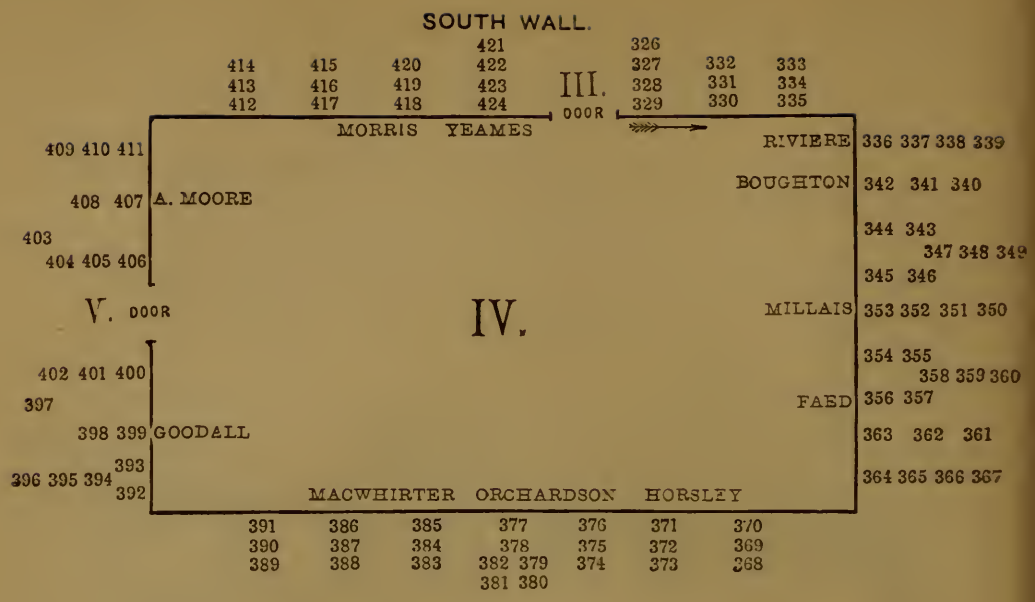
No. **320**, "*A Winter Afternoon;*" in the south of France. A. STOKES.

No. **314**. "*Justice is not always Slow*." J. R. HERBERT, R.A.

A large Oriental subject; treasure seekers despoiling a tomb; several figures, lion and lioness.

No. **321**, "*Youth and Age*," a Shakespearian composition with many figures, Sir JOHN GILBERT, R.A.

No. **322**. "*Painter and Critic*." J. E. HODGSON, R.A.



* No. 327. 39 × 28.

No. **327**. "*Violets; a windy corner.*" DAVID CARR.

On the first wall are some pictures by artists whose works have seldom been seen in the Academy; first is the graceful picture sketched above, and next, No. **328**, "*Titania,*" ELIE DELAUNAY; No. **331**, "*A Day in the Country,*" OWEN DALZIEL; No. **332**, "*On*

with the Tide," ARTHUR HAWKSLEY; and No. **334**, "*A Portrait,*" J. HANSON WALKER. On the line are—No. **329**, "*Little Angler,*" H. LE JEUNE, A.R.A.; No. **330**, "*Cupboard Love,*" a portrait of Miss Kate Potter, in red dress with her black poodle, BRITON RIVIERE, R.A.; No. **335**, "*Phyllida*" (in green dress), VAL PRINSEP, A.R.A.

On the next wall is—No. **336**, "*Gossip;*" figures in a courtyard with mediaeval towers; WILLIAM LOGSDAIL, a painter of quiet antique subjects, whose five pictures are all to be found in the corners of the rooms.

Above are—No. **337**, "*The Mower,*" JOHN WHITE; No. **338**, "*Away with Melancholy,*" C. C. SETON; No. **341**, "*Rival Nurses,*" J. S. NOBLE; and No. **343**, "*A Cloudy Day,*" SIDNEY G. ROWE.

No. **342**. "*Muiden, North Holland: an exchange of Compliments.*" G. H. BOUGHTON, A R.A.

One of several important Dutch scenes by this artist. (See No. **363** on the same wall.)

No. **344**. "*The Cobbler's Shop.*" C. VAN HAANEN.

Another clever picture by the painter of "*Luncheon Time*" (No. **176**), in Gallery II.

* No. 346. 20 X 27.

No. **346**. "*Something Interesting.*" MARY L. GOW.

Next is a landscape—

No. **347**. BRYAN HOOK.

"*Light thickens; and the crow*
Makes wing to the rooky wood:
Good things of day begin to droop and drowse,
While night's black agents to their prey do rouse."

No. **348.** "*Threshing in Tuscany.*" ARTHUR LEMON.

In the centre of the wall is a royal portrait; sketched by permission of Her Majesty the Queen and H.R.H. the Duke of Edinburgh. The little Princess in white dress with pink sash, knitting a dark green stocking—

No. 353. 36 × 25.

No. **353.** "*H.R.H. the Princess Marie, daughter of H.R.H. the Duke and H.R.H. the Duchess of Edinburgh.*" J. E. MILLAIS, R.A.
(Painted for Her Majesty the Queen.)

On either side are two sea pieces by HENRY MOORE—No. **345**, "*A Breezy Day in the Channel;*" and No. **354**, "*Evening; Coast of France.*"

No. **356.** "*I cannot, Mother, I cannot.*" THOMAS FAED, R.A.
A small work; two figures, elaborately painted.

No. **363.** "*A Dutch Seaside Resort;*" discussing the new arrivals
G. H. BOUGHTON, A.R.A.

Above are—No. **352**, "*Peonies*," painted in a masterful way by H. FANTIN, a foreigner whose contributions are always interesting to students; No. **350**, "*Mill Wood;*" landscape, CLOUGH BROMLEY; No. **362**, "*Clumber Kennels*," JOHN EMMS; No. **364**, "*The Cloisters, Lincoln*," A. G. WEBSTER; No. **365**, "*From the Riviera*," ANNIE MUTRIE; and No. **368**, "*Edgebarton, Devon*," A. F. W. HAYWARD.

First on the line on the west wall is another foreign work,—No. **370**, "*A Venetian Convent in the Eighteenth Century*," EUGÈNE DE BLAAS; a picture worthy of most careful examination.

No. **371**. "*Mrs. Pearce*." J. C. HORSLEY, R.A.

No. **376**. "*Sea and Land Waves;*" cart horses on the sea coast. H. W. B. DAVIS, R.A.

In the centre is a fine portrait, occupying a large portion of the wall, No. **377**, "*Mrs. J. P. B. Robertson*," W. Q. ORCHARDSON, R.A.; a lady in black velvet, seated, life-size; and above it No. **378**, "*Toilers of the Road*," a study of horses, J. NOBLE, not well seen in its present position.

No. **385**. "*A Highland Auction*." J. MACWHIRTER, A.R.A.

A group of Highland people on a wet road; white houses and a lowering sky. One of Mr. MACWHIRTER'S most realistic Scotch landscapes.

No. **386**. "*Pensive Daughter*." G. A. STOREY, A.R.A.

* No. 388. 45 × 24.

No. **388**. "*Brenda, daughter of F. W. Maclean, Esq.*" EDGAR HANLEY.

No. **390**. "*Daughters of H. Joachim, Esq.*" RUDOLPH LEHMANN.

On the same wall we have passed the following—

No. **372**. "*Down by the Running Brook*." ALBERT KINSLEY.

No. **375**. "*North-West Coast of Cornwall*." E. GILL.

* No. 395. 48 × 28.

No. **395**. "*Voices*." HERBERT SCHMALZ.

No. **379**. "*A Breton Peasant Girl*."
W. M. ULLMANN.

No. **380**. "*The Morning before the Storm*."
W. C. WAY.

No. **387**. "*Dread Winter*."
JOHN PIGGOTT.

In the corner is another remarkable foreign picture, grey and thin, but painted with great precision and power, No. **391**, "*The Yacht 'La Sirène;'* off shore," JAN VAN BEERS; note the drawing of the boat and oars, and the minute work throughout. (In the *Salon* 1881.)

No. **394**. "*A Little King*."
W. TYNDALE.

* No. 398. 44 × 32.

No. **398.** "*His Excellency, The Hon. J. R. Lowell.*" Mrs. MERRITT.

No. **399.** "*The Arrival at the Well.*" F. GOODALL, R.A.

An eastern scene; camels and caravan at a well.

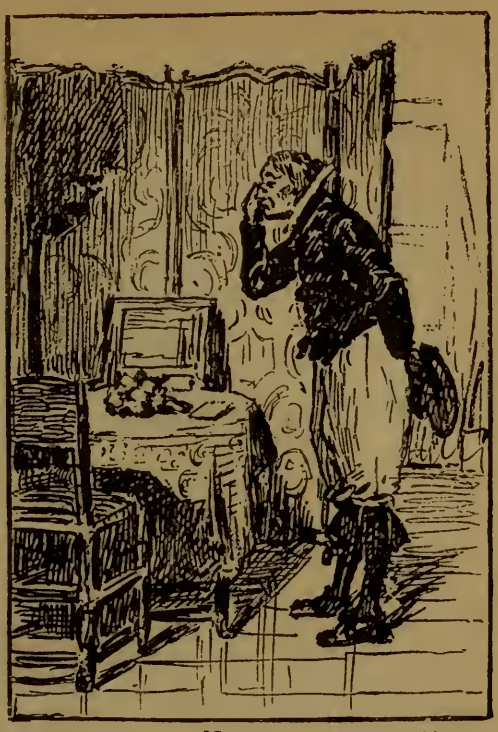
No. **402.** "*A Fisher Lass.*" JOHN BURR.

[*Door.*]

No. **404.** "*On the Beach near Swansea.*" TOM GRIFFITHS.

No. **406.** "*A Highland Gipsy.*" THOMAS FAED, R.A.

No. **407,** "*Dreamers.*" ALBERT MOORE; three reclining figures in delicate tinted robes, such as we have often seen from this artist.



* No. 401. 25 × 17.

No. **401.** "*Suspicious.*" G. C. HINDLEY.

* No. 408. 60 × 36.

No. **408.** "*Mr. O'Donovan from Merv;*" in Turcoman costume. JAMES ARCHER.

No. **411.** "*Homeless.*" A. H. MARSH.

No. **413.** "*Inverlocky Castle and Ben Nevis;*" large landscape. KEELEY HALSWELLE.

No. **414.** "*Trimming the Net.*" DAVID FARQUHARSON.

* No. 415. 50 × 38.

No. **415.** "*Fine Yarmouth!*" OTTO SCHOLDERER.

No. **416.** "*A Deserter.*" F. FAGERLIN.

* No. 412. 41 × 57.

No. **412.** "*Sunlight and Shade.*" MARK FISHER.

No. **418.** "*Welcome as Flowers in Spring.*" W. F. YEAMES, R.A.

* No. 417. 36 × 60.

No. **417.** "*Sale of the Boat.*" P. R. MORRIS, A.R.A.

No. **420**, "*Florence, daughter of T. Lea, Esq., M.P.*," W. R. SYMONDS; No. **422**, LESLIE THOMSON; No. **423**, "*Patricia*," T. F. DICKSEE; No. **424**, "*Un Gage d'Amour*," GEORGE SMITH.

* No. 420. 55 × 38.

SOUTH WALL.

496 497 498 502 501 500 499 503 504 505 508 507 506 509 510 511 515 514 513 512 516 517 518

MILLAIS BRETT ORCHARDSON

495 494 493 492

489 488 487 490 491 HERBERT

486 485 484 483

519 520 522 523

SANT 521

526 525 524

SCULPTURE DOOR

V.

DOOR IV.

479 480 481 482

OAKES

427 426 425

428 432 433

478 477 476 REID

429 430 431

HOLL HERBERT OULESS

475 474 473 472 471 467 468 469 470 466 465 464 463 458 459 462 461 460 457 456 455 454 453 452 447 448 449 451 450 446 445 444 443 439 440 441 442 438 437 436 435 434

* No. 433. 92 × 61.

No. **433.** *"The late Edwin Christy, 8th K.R.I. Hussars."* S. SIDLEY. (The horse painted by R. ANSDELL, R.A.)

In this Gallery are Mrs. BUTLER'S dashing *"Floreat Etona,"* (No. **499**), Mr. BRETT'S *"Grey of the Morning"* (No. **506**), and Mr. J. R. REID'S *"Homeless and Homewards"* (No. **476**),—the latter a remarkable picture by a young artist.

First are—No. **425**, "*Greenwich*," C. J. WATSON (of which an etching is published by Mr. Dunthorne, of Vigo Street); No. **426**, "*Miss M. Archer*" (in red velvet), J. ARCHER; No. **427**, "*The Mew Stone*," J. W. OAKES, A.R.A.; No. **428**, "*Silver and Gold*," sea and cornfield, J. WHITE; and **432**, "*Waiting for a Chance to Launch*," A. J. HOOK.

On the north wall, on the line, are—No. **438**, "*Portraits*," F. D. HARDY; another Dutch landscape by J. E. HODGSON, R.A.; No. **439**, "*Hobbema's Country;*" No. **446**, "*Stephen A. Ralli, Esq.*," W. W. OULESS, R.A.; and No. **447**, "*Roman Drovers and Cattle*," C. H. POINGDESTRÉ; and, above, No. **437**, "*Near the Brook*," CLAUDE HAYES; No. **436**, "*White Rose*," HERBERT BONE; No. **440**, "*Before Culloden*," J. WATSON NICOL; No. **441**, "*Music*," WM. LOMAS, a clever picture by a new exhibitor; No. **442**, "*Under the Blossom*," T. F. GOODALL; No. **443**, "*A Deserted Home*," THOMAS DANBY; No. **449**, "*A Calculation*," EDWIN HARRIS; No. **455**, "*The Midday Hour*," ARTHUR BURCHETT; and No. **448**, "*Hampstead Heath during the Five Mile Act in* 1687," WALTER FIELD.

No. **457**. "*Esther with her Handmaidens*." J. R. HERBERT, R.A.

No. 458. 42 × 60.

No. **458**. "*The Vega of Granada, returning from pasture*." R. ANSDELL, R.A.

No. **466**. "*Rt. Hon. Sir A. Hobhouse, Q.C.*" F. HOLL, A.R.A.

No. **468**. "*The King Drinks*" (Diploma work). B. RIVIERE, R.A.

No. **474**. "*Antigone;*" single figure. Sir F. LEIGHTON, P.R.A.

Amongst the landscapes to be noticed here are—No. **465**, "*Low Tide*," COLIN HUNTER; No. **467**, "*A Wild March Morning*," J. W. OAKES, A.R.A.

* No 476. 48 × 72.

No. **476**. "*Homeless and Homewards*." JOHN R. REID.

No. **475**. "*Bonbons*." R. THORBURN, A.R.A.

Above the foregoing are—No. **472**, "*Portrait of the Artist*," ELLEN GODFREY; No. **473**, "*Young Fisherman*," A. J. BLACK.

* No. 481. 22 × 30.

No **481**. "*The Prelude*." CATHERINE A. SPARKES.

No. **477.** "*The Surf on the Sands, Bigbury Bay.*" W. J. SHAW.

No. **480.** "*Sir Robert Anstruther.*" LOUISE JOPLING.

No. **481.** "*The Prelude.*" CATHERINE A. SPARKES.

No. **482.** "*The Dolls' Dressmaker;*" 'Our Mutual Friend.' KATE PERUGINI.

[*Door.*]

No. **483.** "*Zara.*" J. B. BURGESS, A.R.A.
A pretty little Oriental figure, in green dress; pink and gold veil.

On the same wall are—No. **484**, "*Nearly Bedtime,*" BLANCHE JENKINS; No. **485**, "*A Quiet Afternoon,*" V. CODINA-LANGLIN; and three landscapes to notice.

* No. 490. 45 × 67.

No. **490.** "*Thorns.*" CHARLES GREGORY.

No. **491.** "*The Appointed Hour.*" J. R. HERBERT, R.A.

Other pictures here are—No. **492**, "*St. Valentine's Day,*" F. R. STOCK; No. **493**, "*Pigeon Fanciers,*" CLOUGH BROMLEY; No. **494**, *St. Mark's, Venice,*" OTTO H. BACHER; and two landscapes, No. **497**, "*Weeds and Reeds,*" J. CLAYTON ADAMS; and No. **498**, "*The Harvest Field,*" A. E. EMSLIE.

No. **503.** "*The Wooing of Daphnis.*" ARTHUR LEMON.

* No. 499. 33 × 30.

No. **499.** "*Floreat Etona!*" ELIZABETH BUTLER.

An eye-witness of the attack on Laing's Neck thus describes the incident depicted :—"Poor Elwes fell among the 58th. He shouted to another Eton boy (Adjutant of the 58th, whose horse had been shot), 'Come along, Monck! Floreat Etona! We must be in the front rank!' And he was shot immediately."

No. **505.** "*Mrs. Richard Budgett.*" J. E. MILLAIS, R.A.

* No. 506. 42 × 84.

No. **506.** "*The Grey of the Morning.*" JOHN BRETT, A.R.A.

No. **507.** "*Sons of the Soil;*" workmen resting. TOM LLOYD.

No. **511.** "*Portrait.*" W. Q. ORCHARDSON, R.A.

No. **512**. *"Pique;"* a lady, in old-fashioned dress, standing near the verandah of a country house. G. D. LESLIE, R.A.

* No. 509. 32 × 48.

No. **509**. *"Where are you going to, my pretty maid?"* E. F. BREWTNALL.

No. **510**, *"Right Hon. G. Osborne Morgan, Q.C., Judge Advocate General,"* E. HANLEY; No. **513**, *"Sindbad the Sailor,"* ARTHUR MELVILLE; and No. **516**, *"From the Plough,"* CLAUDE HAYES.

* No. 518. 48 × 76.

No. **518**. *"A Summer Storm."* F. MORGAN.

Above the foregoing is a large landscape—No. **517**, *"The Forest on Fire; Woolmer*, 1881," KEELEY HALSWELLE.

No. **519.** "*In a Vineyard near Como.*" KATE THOMPSON.

* No. 523. 71 × 55.

No. **523.** "*A Forlorn Hope.*" BASIL BRADLEY.

No. **521.** "*The Moat-house; Ightham, Kent.*" J. SANT, R.A.

No. **523.** "*A Forlorn Hope.*" BASIL BRADLEY.

An incident on Mount St. Bernard, in October 1820; a poor Italian woman, with her child, found asleep on the snow by the dogs of the Hospice.

Other pictures here are—

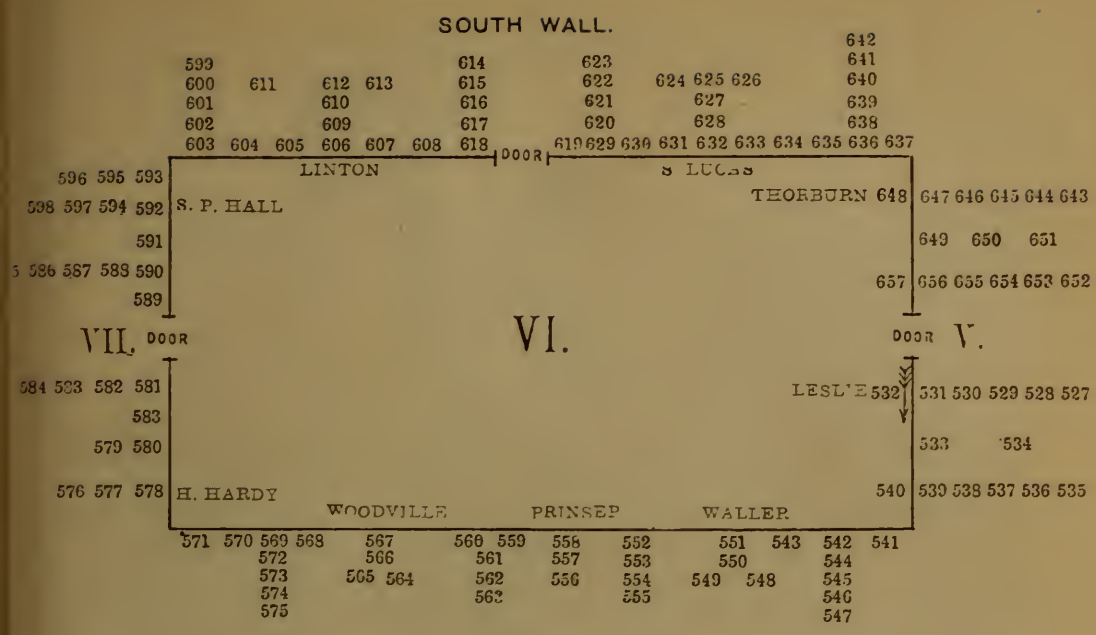
No. **524.** "*Nature's Golden Month.*" W. S. JAY.

No. **525.** "*Portrait, in the Costume of the XVIIth Century.*" J. D. WATSON.

No. **526.** "*A Venetian Fan-Seller.*" HENRY WOODS, A.

* No. 522. 64 × 42.

No. **522.** "*There is no God but God*" (prayer time at sea). WALTER C. HORSLEY.



This Gallery, which was formerly occupied by Sculpture, will be found full of interesting pictures. Amongst them are several by prominent painters (not in the Academy), whose work seems to have been purposely grouped together:—W. C. Symons, S. E. Waller, Henry Moore, Laslett J. Pott, R. C. Woodville, Heywood Hardy, J. D. Linton, Seymour Lucas, and Walter Stacey.

* No. 531. 27 × 17.

No. **531.** "*A Daughter of Charity.*" G. D. Leslie, R.A.

No. **532.** "*Listeners hear no good of themselves.*" Edwin Hughes.

No. **533.** "*Margaret of Anjou and the Robber of Hexham.*" W. Christian Symons.

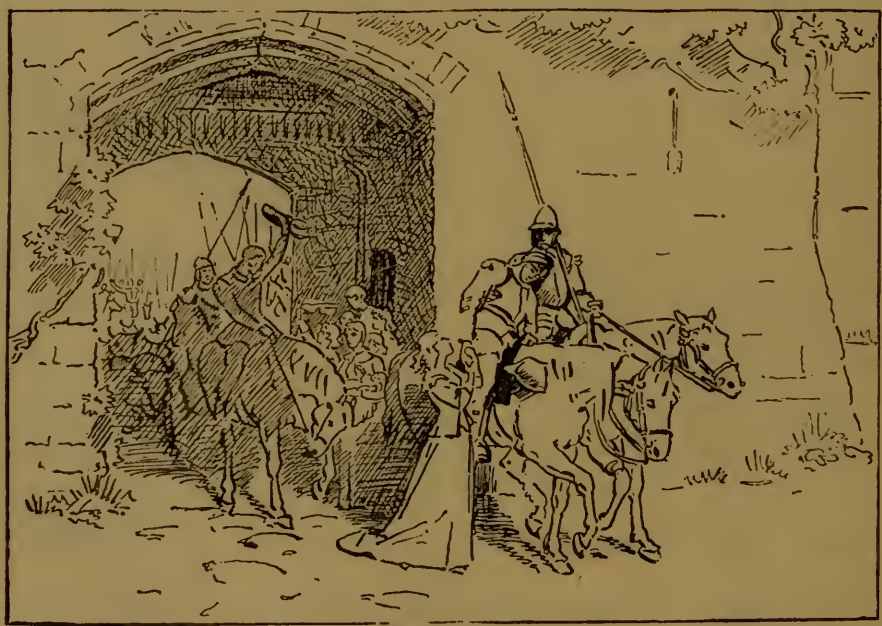
No. **540.** "*Bring forward the Prisoner.*" John Ballantyne.

On the north wall are—No. **545**, "*Muncaster Fells;*" towards sunset; J. W. B. Knight; No. **546**, "*Portrait of H. Labouchere, M.P.*, the Editor of '*Truth*,'" A. Baccani; and landscapes, No. **547**, R. A. M. Stevenson; No. **550**, by B. W. Leader.

* No. 534. 94 × 58.

No. **534.** "*A Day in the Country.*" F. W. LAWSON.

One of a series which Mr. Lawson is painting, of "*Children of the Great City.*"



* No. 551. 57 × 79.

No. **551.** "*Sweethearts and Wives.*" S. E. WALLER.

"Mosstroopers" returning with spoils to their castle after a raid; during the wars between the English and Scotch." (*See Border History.*)

No. **552.** "*How happy could I be with either.*" EYRE CROWE, A.

No. **553.** "*Daniel Thwaites, Esq.*" J. E. MILLAIS, R.A.

The centre of the wall (facing the grand staircase) is occupied as below—No. **556.** "*A Place of Safety.*" EDWIN DOUGLAS.

* No. 557. 48 × 84.

No. **557.** "*Winter and Rough Weather.*" HENRY MOORE.

The powerful wave drawing well indicated in the sketch.

* No. 558. 72 × 99.

No. **558.** "*Death of Siward the Strong, Earl of Northumberland.*" VAL. PRINSEP, A.R.A.

No. **559.** "*The Fates; Clotho, Lachesis, and Atropos.*" ROBERT THORBURN, A.R.A.

No. 560. "*Don't look at me, look at the dog!*" G. C. ROBINSON.

No. 561. "*J. Macvicar Anderson, Esq*" W. Q. ORCHARDSON, R.A.

No. 562. {"*There were signs of his coming And sounds of his feet.*"} E. R. TAYLOR.

* No. 566. 51 × 78.

No. 566. "*The Court Favourite.*" LASLETT J. POTT.

Above the foregoing are—No. **572**, "*Auld Robin Gray,*" LOUISE JOPLING; No. **573**, "*The Silent Fells,*" J. W. BUXTON KNIGHT; No. **574**, "*Mrs. Threlfall,*" J. H. LORIMER.

Next on the line is a powerful battle picture—

* No. 567. 52 × 78.

No. 567. "*Maiwand;*" saving the guns. R. C. WOODVILLE.

On the next wall is a landscape, No. **577**, "*The Sere and Yellow Leaf,*" JOSEPH FARQUHARSON.

* No. 578. 52 × 67.

No. **578.** "*The Slain Enemy*" (a wolf). · HEYWOOD HARDY.

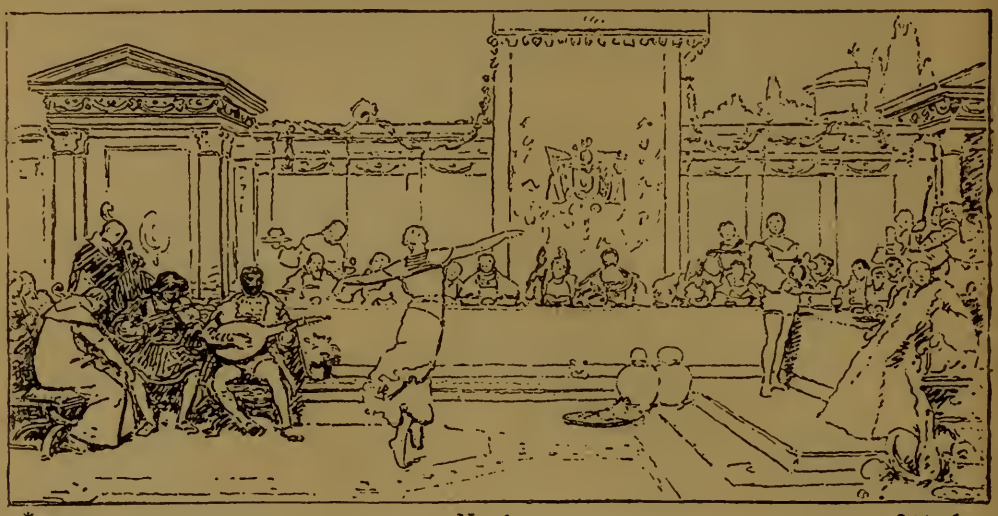
No. **582.** "*The Geese of the Capitol.*" HENRI MOTTE.

On the other side of the door are—No. **588,** "*Mdlle. E. C. C.,*" H. FANTIN; No. **589,** "*A Winter's Evening,*" J. L. PICKERING; No. **594,** "*The Poet's Dream,*" JOHN FAED; No. **595,** A WARD.

* No. 583. 48 × 36.

No. **583.** "*Recreation on the Monte Pincio, Rome.*" E. LÖWENTHAL.

On the south wall are two pictures by MARCUS STONE, A.R.A., No. **602**, "*The Foundling*," and No. **617**, "*Portrait of Miss Frances Sterling*," a child seated; bright red hair, and white kitten.



* No. 609. 48 × 96.

No. **609**. "*The Banquet*." J. D. LINTON.

One of a series of six, illustrating the history of a soldier of the 16th century.

Other pictures on this wall are—No. **603**, "*Threatening Weather*," W. H. GORE; No. **604**, "*A Gale: Romsey Quay*," G. DE BRÉANSKI; No. **605**, "*Interesting Strangers*," E. B. LEIGHTON; No. **606**, "*San Giorgio, Venice*," R. G. SOMERSET; No. **607**, "*Zara*," W. GALE.

No. **610**, "*Waiting for the boats*," E. ELLIS; No. **614**, "*Lady C. Bellingham*," R. KOBERWEIN, No. **616**, "*Portrait*," O. LEYDE.

* No. 618. 17 × 22.

No. **618**. "*Out of Tune*." CARL SCHLOESSER.

[*Door*.]

No. **623**. "*A Daughter of Granada*." BLANCHE C. WEST.

No. **626**. "*A Quiet Nook*;" early Spring. WALTER GOLDSMITH.

* No. 619. 31 × 26.

No. **619.** "*Thrust.*" G. B. O'NEIL.

No. **627.** "*Sunny Autumn;*" landscape. CHARLES STUART.

* No. 628. 54 × 84.

No. **628.** "*The Favourite,* 1566." SEYMOUR LUCAS.

Other works to notice are—No. **629,** ALLEN C. SEALY; No. **630,** W. J. LAIDLAY; No. **631,** TELEMACO SIGNORINI; No. **632,** R. SCOTT TEMPLE; No. **633,** G. A. LAUNDY; No. **634,** T. R. MILES; No. **638,** "*A Timid Visitor,*" R. ANSDELL, R.A.

On the last wall are—No. **645**, "*A Portrait*," T. C. S. BENHAM; No. **646**, "*Early Spring*," E. HARRIS; No. **647**, "*An Eastern Water Carrier*," R. THORBURN, A.R.A.; No. **648**, "*On the Road*," R. MEYERHEIM; No. **649**, "*Prince Edward VI. and his Whipping Boy*," WALTER S. STACEY; and No. **651**, "*A Nubian Girl*," M. R. CORBETT.

* No. 650. 30 × 50.

No. **650**. "*A Harvest Song*." G. F. WETHERBEE.

No. **652**, "*A Portrait*," C. STONEY; No. **655**, "*At the Shrine of Æsculapius*," P. COCKERELL; and **657**, "*Waiting*," MILES MASON.

Thus ends the new Gallery which promises to be a favourite rendezvous and a place of honour for pictures.

* No. 649. 56 × 44.

SOUTH WALL.

715 716 717 721 726 727 728 729 732 731 730 733 734 735 736 737 742 743 744 745
724 725 723 722
739 740 741 738

K. HALSWELLE CROFTS LEADER

718 719 720 714 713 712 711 709 710 708 707 706

F. MORGAN

746 747 748 749 750 754 753 755 752 751 757 756 760 761 762 758 759

MARKS

VIII. DOOR VII. DOOR SCULPTURE VI.

703 704 705 702 701 700 697 698 699

T. LLOYD

660 659 653 662 663 661 665 664 666

COTMAN

ANSDELL HERKOMER WATERLOW

691 692 696 695 690 693 694 689 688 687 686 683 684 685 682 681 678 679 680 677 676 675 674 671 672 673 670 669 668 667

* No. 662. 58 × 40.

No. **662.** "*Bread and Butter Days.*" WEEDON GROSSMITH.

First on the line is — No. **660**, "*Ajanta Caves*, A.D. 600," J. GRIFFITHS, and next, No. **661**, "*Dummy Whist*," FRED. G. COTMAN, a large picture containing portraits of the Marchioness of Westminster, and Mr., and Lady, Theodora Guest.

No. **659**, "*Dispersing; a Flying Column;*" colts and geese on a common, BOUVERIE GODDARD (this picture, *sketched on next page*, is to be published as an engraving); No. **663**, "*Dead for a Ducat —Dead*," JOHN R. REID; No. **669**, "*Katherine*," W. C. WONTNER; No. **675**, "*Shrimpers*," L. P. SMYTHE; No. **676**, C. CALTHROP.

* No. 659. 20 × 27.

No. **659.** "*Dispersing; a flying column.*" BOUVERIE GODDARD.

* No. 671. 35 × 60.

No. **671.** "*Home Again.*" ERNEST A. WATERLOW.

* No. 672. 50 × 40.

No. **672.** "*King Cophetua and the Beggar.*" W. G. GALE.

No. **675**. "*Shrimpers.*" LIONEL P. SMYTHE.

No. **677**. "*Collecting Sheep for Clipping.*" R. ANSDELL, R.A.

In the centre of the wall is Mr. HERKOMER'S large, upright, landscape, painted in North Wales—No. **682**, "*Homeward.*"

No. **683**. "*Portrait of the Lord Chancellor.*" JOHN COLLIER.

* No. 679. 41 × 34.

No. **679**. "*A Misty Day, Venice.*" HILDA MONTALBA.

* No. 684. 36 × 28.

No. **684**. "*Sidney Carton.*" FREDERICK BARNARD.

No. **687**. "*A Tidal River.*" STUART LLOYD.

* No. 688. 40 × 60.

No. **688**. "*The Convalescent.*" N. CHEVALIER.
Interior of a Buddhist monastery, China.

No. **689.** "*The Happy Valley.*" J. R. HERBERT, R.A.

No. **690.** "*A Warm Corner.*" R. ANSDELL, R.A.

Above is a good "*Portrait*" by ARTHUR HOPKINS (No. **693**), and near it a picture, crowded with dogs on a sea shore, No. **692**, "*The Eve of the Battle of Salamis,*" PERCY MACQUOID; also, No. **694**, landscape, "*Normandy,*" LESLIE THOMSON; and, No. **691**, "*Gossip,*" WILLIAM LOGSDAIL.

On the next wall is—

No. **700**, "*Hurt,*" TOM LLOYD, a girl, boy, and goat, by the sea-shore; and a life-size portrait of "*Mrs. Phil. Morris and Daughter*" (No. **705**), by P. R. MORRIS, A.R.A.

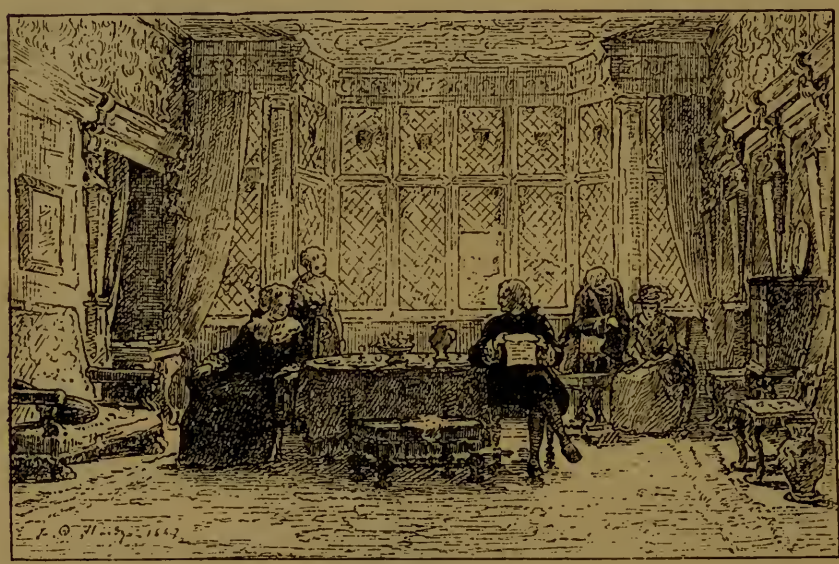
Other pictures here are—No. **698**, "*Scotch Water Kelpie,*" ALBERT BESNARD; No. **704**, "*The Visit,*" ANNIE L. ROBINSON.

On the other side of the door are—

No. **709.** "*Approach to Shrine Yenoshima, Japan.*" R. GOFF.

No. **711.** "*Merry as the day is long.*" FRED. MORGAN.

No. **712.** "*Orpheus.*" A. SACHEVEREL-COKE.



* No. 716. 24 × 36.

No. **716.** "*Reading the Spectator*, 1711." F. D. HARDY.

No. **717.** "*Portrait of a Publisher at his Desk.*" GEORGE REID.

No. **718.** "*The Red Fan.*" ALICE HAVERS.

The central picture on this wall is No. **730**, "*At the Farm of Mont St. Jean, Waterloo,*" ERNEST CROFTS, A.R.A. (of which no sketch has been received); above it are landscapes, No. **731**, J. M. SOUTHERN; No. **732**, "*Meyringen,*" Sir ROBERT COLLIER; No. **733**, "*Showery Weather,*" J. HERBERT SNELL.

* No. 706. 53 × 41.

No. **706.** *"A Window Garden."* ARTHUR STOCKS.

* No. 710. 40 × 30.

No. **710.** *"From the Rocks to the Sea."* T. BLAKE WIRGMAN.

Two landscapes No. **722,** KEELEY HALSWELLE, and No. **723,** ERNEST PARTON, should be mentioned here.

No. 721. 34 × 26.

No. **721.** "*The Angel's Whisper.*"
R. THORBURN, A.R.A.

* No. 736. 42 × 30.

No. **736.** "*Maidenhood.*"
JAMES SANT, R.A.

No. **729.** "*Portrait of B. W. Wynne, Esq.*" H. HERKOMER, A.R.A.

* No. 738. 54 × 84.

No. **738.** "*Sheep Washing: East Sussex.*" E. A. WATERLOW.

There are several other pictures to be noticed here, amongst them the two large English landscapes sketched, No. **738**; and No. **737**, flat land glowing with autumn sunset light.

* No. 737. 46 × 78.

No. **737.** "*In the evening there shall be light.*" B. W. LEADER.

On the last wall are—No. **744**, "*An Interior : Brittany*," S. A. FORBES ; No. **745**, "*Disputed Strategy ;*" two figures, SEYMOUR LUCAS ; No. **746**, "*Pianissimo*," CARL SCHLOESSER ; No. **747**, "*As Hungry as a Hunter*," EDITH HAYLLAR ; No. **754**, "*Breezy Weather on the Coast*," G. S. WALTERS ; and—

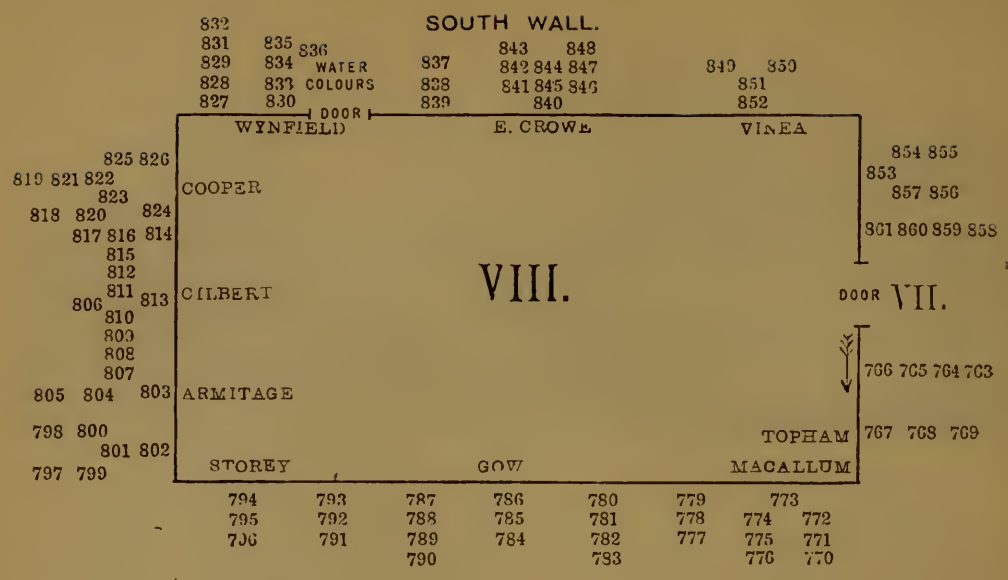
No. **755**, "*A Song without Words*," H. S. MARKS, R.A., a student walking in a wood listening to a bird ;

No. **758**, "*In the Low Countries*," J. E. HODGSON, R.A.

* No. 752. 60 × 44.

No. **752.** "*The First Kiss.*" BLANCHE JENKINS.

(*Copyright*, the property of T. Barlow, R.A.)



* No. 767. 51 × 78.

No. **767.** "*A Messenger of Good Tidings.*" F. W. W. TOPHAM.

News of relief to Florence in 1496 (see '*Romola*,' by George Eliot).

The principal pictures here are No. **786**, "*A Jacobite Proclamation*," A. C. GOW; No. **813**, "*A Fight for the Standard*," Sir J. GILBERT; and No. **840**, "*The Defence of London*," EYRE CROWE.

The first on the line is No. **766**, "*The Feast of Flora*," J. R. WEGUELIN; and above—No. **765**, "*A Cottage interior near Amalfi*," C. HIGGINS.

Turning to the north wall, the first picture is a summer sea by MACALLUM, and next, a landscape (*sketched overleaf*), No. **779**, by F. WALTON, whose work in Gallery I. we have already noticed.

* No. 773. 36 × 72.

No. **773**. "*Music o'er the Waters.*" HAMILTON MACALLUM. An etching is to be published by the "Fine Art Society."

Above are No. **775**, "*Treasures,*" H. T. SCHÄFER (*sketched on p.* 5); and No. **778**, a weird landscape, by ALBERT GOODWIN, illustrating "*The Fisherman and the Genius,*" from the '*Arabian Nights.*' This work has the rare artistic quality of originality.

* No. 781. 35 × 41.

No. **781**. *Palm Sunday; "Waiting for the Lord."* GEORGE W. JOY.

No. **780**. "*Portrait of Sir Stafford Northcote, M.P.*" EDWIN LONG, R.A.

* No. 779. 72 × 54.

No. **779.** "*The Happy Valley.*" FRANK WALTON.

* No. 786. 40 × 60.

No. **786.** "*A Jacobite Proclamation.*" ANDREW C. GOW, A.R.A.

Next is one of the most striking portraits in the Exhibition, No. **787**, "*Archibald Forbes,*" H. HERKOMER, A.R.A.; the war correspondent of the *Daily News*, in working dress.

Above the foregoing is No. **785**, "*A Shady Lane*," MARGARET HICKSON; also No. **784**, "*Friday*," W. DENDY SADLER, a picture full of character and humour, which, in its present position, cannot be seen; a study of monks at supper (sitting facing the spectator, as in Leonardi da Vinci's picture), before a table spread with a variety of viands. The execution is a distinct advance on Mr. Sadler's monks in a convent garden, in this room last year.

No. **791**. "*God Save the Queen;*" one of the old Band. E. R. WHITE.

* No. 793. 72 × 54.

No. **793**. "*The Wounded Stag.*" C. E. JOHNSON.

"Under an oak whose antique root peeps out
Upon the brook that brawls along this wood;
To the which place a poor sequester'd stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish."—'*As You Like It.*'

No. **794**. "*Coracles on the Dee, Llantysilio;*" a quiet corner for fishing. G. A STOREY, A.R.A.

Above are No. **795**, "*An Unknown Species*," ARTHUR STOCKS, and No. **796** (a portrait, sketched overleaf), KNIGHTON WARREN.

* No. 796. 66 × 42.

No. **796.** "*The Marchioness of Tweeddale.*" KNIGHTON WARREN.

On the end wall, on the line, is—No. **802**, "*Cooper's Shorthorns,*" T. SIDNEY COOPER, R.A.; and above, No. **801**, "*Trouble,*" ALICE HAVERS.

No. **800**, "*The Burial of Harold,*" J. A. VINTER, children playing in the sand, and No. **797**, "*Meditation,*" W. ANSTEY DOLLOND.

Above Sir JOHN GILBERT'S picture, No. **813**, "*A Fight for the Standard,*" are five small scriptural subjects, by T. M. ROOKE, whose designs will be remembered in former exhibitions.

Above these is a large picture, No. **806**, "*To the Rescue, Norfolk Coast,*" lifeboat and crew, S. CARTER.

* No. 801. 46 × 68.

No. **801.** "*Trouble.*" ALICE HAVERS.

No. **803.** "*One of Raffaelle's Models.*" E. ARMITAGE, R.A.

* No. 818. 27 × 41.

No. **818.** "*Over the Hills.*" R. MEYERHEIM.

No. **824.** "*A Sunny Evening.* T. SIDNEY COOPER, R.A.

Near the above are two small pictures — No. **825,** "*Asleep,*" Mrs. ALMA-TADEMA; No. **826,** E. BLAIR LEIGHTON.

* No. 814. 58 × 35.

No. **814.** "*Alec, son of T. W. Boord, Esq., M.P.* J. SANT, R.A.

In this corner we should notice, No. **827**, "*By the Walls of the Hougue*," ADRIAN STOKES; No. **828**, "*In the best Pew of a Village Church*," Bavarian highlands, G. LAEVERENZ; No. **829**, "*Lake Leman*," J. W. INCHBOLD; and No. **831**, "*Simon the Cellarer*," FEDERIGO ANDREOTTI; the work of the latter always interesting.

* No. 830. 42 × 58.

No. **830**. "*A Royal Musician*." D. W. WYNFIELD.

The little princess Mary Tudor playing on the virginals whilst receiving an embassy during the absence of her father King Henry VIII.

* No. 836. 48 × 78.

No. **836**. "*The Sermon*." HAYNES WILLIAMS.

A large picture hung above the door; figures, life-size, in a Spanish cathedral.

No. **833.** *The Wail of the Valkyrs.*" JESSIE MACGREGOR.

Near the above is a curious picture to be noticed, No. **834**, "*A Distinguished Company at Titian's Garden, Venice,*" E. BENSON.

[*Door.*]

On the right of the door is another view of rainy Venice, a reflection of the weather in 1881—No. **839**, "*A Rainy Day: Venice,*" J. MACWHIRTER, A.R.A.

* No. 845. 46 × 70.

No. **845.** "*The Last Days of Sir Philip Sidney.*" R. HILLINGFORD. The wounded Sir P. Sidney on a barge, on his way to Arnheim.

A large picture on the line is—

* No. 840. 5 ft. 1 in. × 10 ft. 6 in.

No. **840.** "*The Defence of London in* 1643. EYRE CROWE, A.R.A.

No. **838**, "*Silver and Gold,*" a landscape, E. PARTON; and No. **837**, "*While the Mower whets his Scythe,*" F. E. COX, by a young artist, whose work has appeared to more advantage in previous years.

Next are—No. **846**, "*Xanthea*," ROBERT HERDMAN; No. **847**, "*Major F. L. Ricarde-Seaver*," J. J. DE SOUZA PINTO; No. **849**, a good "*Portrait of a Gentleman*," HUGH CARTER, hung out of sight; and No. **850**, "*Cecile*," BERTHA NEWCOMBE.

Last, on the line, is No. **852**, "*The Queen of the Revels*," FRANCESCO VINEA, another clever picture, full of colour, movement, and dexterous painting.

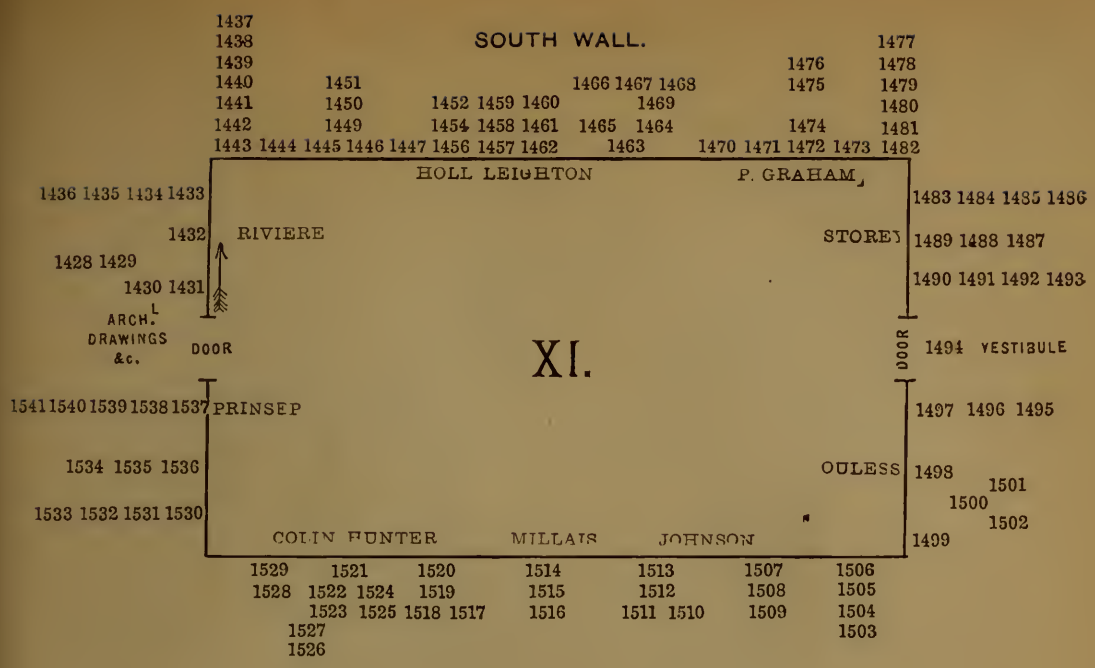
On the last wall are—No. **853**, "*A Hot Scent*," JOHN CHARLTON; No. **857**, "*By Cooling Stream*," JOHN WHITE; No. **859**, "*Sir Arthur Clay*," C. N. KENNEDY; and No. **861**, "*Labourers*," GEORGE CLAUSEN.

* No. 851. 72 × 57.

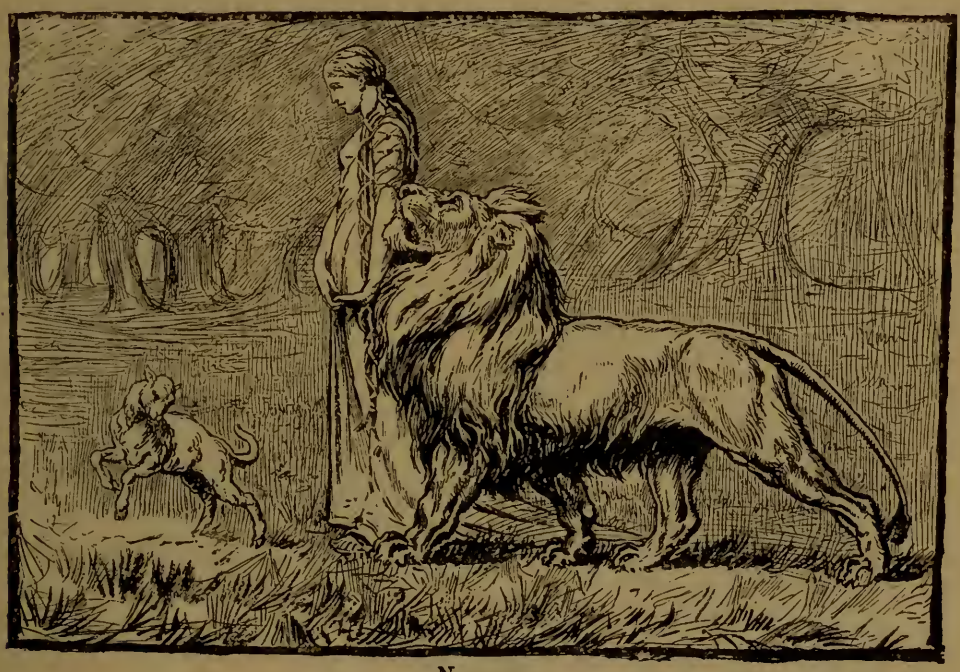
No. 851. "*Out of the Hurly-burly.*" E. H. FAHEY.

Gallery IX.—*WATER COLOURS.* Nos. **862** to **1099**.

Gallery X.—*ARCHITECTURAL DRAWINGS, &c.* Nos. **1100** to **1233**.



The first picture of importance in Gallery XI. is sketched below; near it are some *genre* subjects—No. **1431**, "*You Darling!*" M. GOODMAN; No. **1430**, "*A Vexed Question*," L. C. HENLEY; No. **1433**, "*A New Pet*," GEORGE SMITH; and No. **1434**, "*High Life*," JEAN BÉRAUD; and other small foreign pictures.



No. 1432. 42 × 59.

No. **1432.** "*Una.*" BRITON RIVIÈRE, R.A.

Others in this corner are — No. **1435**, "*Strayed*," Sir A. CLAY; No. **1436**, "*After Work*," W. HUNT; No. **1437**, "*A Misty Morning*," W. F. HULK; and No. **1441**, "*A Portrait*," G. CLAUSEN.

* No. 1450. 67 × 45.

No. **1450.** "*Palladio's Piazza, Vicenza.*" JOHN O'CONNOR.

No. **1448.** "*A Conspirator.*" H. G. GLINDONI.

Next is an elaborately studied landscape—

* No. 1449. 36 × 54.

No. **1449.** "*Sonning: about mid-day.*" A. W. HUNT.

No. **1452.** "*After the rain.*" SAVILE FLINT.

No. **1456.** "*Viscount Cranbrook, G.C.S.I.*" FRANK HOLL, A.R.A.

* No. 1454. 40 × 50.

No. **1454**. "*The Messengers coming to Job.*" S. MELTON FISHER. This picture obtained the Royal Academy prize in 1881.

In the centre of the wall is a single figure—

No. **1462**. "*Melittion.*" Sir F. LEIGHTON, P.R.A.

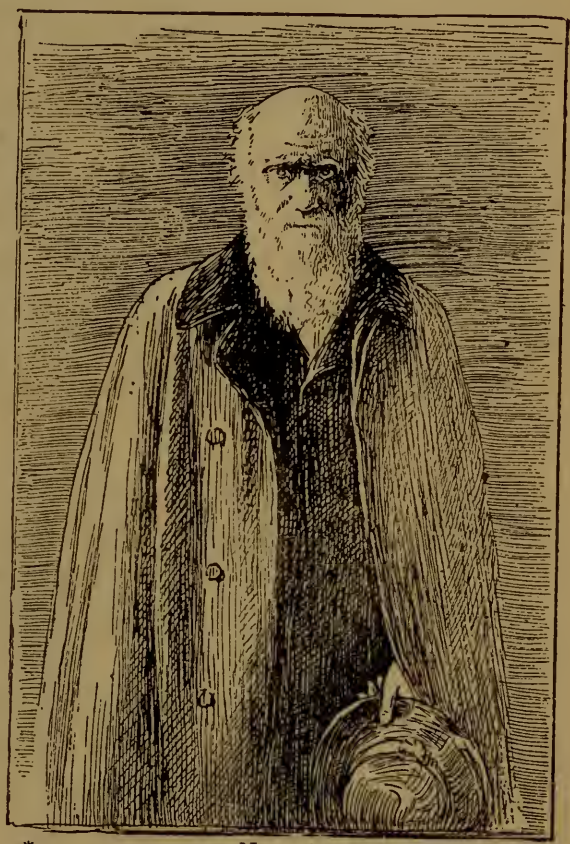
On either side are two landscapes by H. W. B. DAVIS, R.A., No. **1457**, "*Broken Weather in the Highlands,*" and No. **1463**, "*Showers in June.*" Above is, No. **1461**, "*A Breton Churchyard,*" W. HULTON; and No. **1464**, "*Christmas Roses,*" C. STONEY.

No. **1470**. "*Sir Charles John Herries, K.C.B.*" FRANK HOLL, A.R.A.

Portrait presented by members of the Inland Rev. Dept. on retirement.

No. **1471**. "*Newlyn, near Penzance.*" H. MARTIN.

No. **1474**. "*Homewards.*" (*Diploma picture.*) P. GRAHAM, R.A.



* No. 1465. 50 × 39.

No. **1465**. "*The late Charles Darwin.*" J. COLLIER.

* No. 1475. 80 × 54.

No. **1475**. "*A coming Tragedian.*" MARION COLLIER.

On the right of the above are several small pictures to be examined, not forgetting No. **1481**, "*Carnevale,*" WILLIAM LOGSDAIL; No. **1482**, "*Little Fish are Sweet,*" W. G. DAFFARN; and No. **1488**, "*A Spy in the Camp,*" SEYMOUR LUCAS.

On the west wall are, No. **1483**, "*Nouzhatoul-âouadat,*" E. LONG, R.A. (Diploma work); No. **1489**, "*Out for a Walk,*" G. A. STOREY, A.R.A.; No. **1490**, "*Sea Urchins,*" EDWARD ARMITAGE, R.A.; and No. **1491**, "*The Hon. Richard Denman,*" J. SANT, R.A.

[*Door.*]

On the north of the door are, first, No. **1497**, "*Autumn in New England,*" A. PARSONS; No. **1496**, "*Mrs. Alfred W. Dunn,*" C. E. PERUGINI; No. **1498**, "*Monier Williams, D.C.L.,*" W. W. OULESS, R.A.; and No. **1499**, "*Siesta in a Mosque,*" THEODORE RALLI.

An interesting and truthful work here is No. **1506**, "*The Port of London,*" W. L. WYLLIE; screw colliers unloading on the Thames.

No. **1507**, "*Winchelsea, Sussex,*" an upright landscape, with horse and rider; Sir JOHN GILBERT, R.A.

No. **1512**, "*The Doone Valley, North Devon,*" CECIL LAWSON.

* No. 1515. 82 × 52.

No. **1515**. "*Diogenes.*" J. W. WATERHOUSE.

No. **1513**. "*Evening Solitude;*" landscape. C. E. JOHNSON.

No. **1514**. "*His Eminence Cardinal Newman.*" J. E. MILLAIS, R.A.

This fine portrait is to be engraved by T. O. Barlow, R.A.

Next is an important study of sea by a well-known painter.

* No. 1520. 40 × 72.

No. **1520**. "*Waiting for the Homeward Bound.*" COLIN HUNTER.

No. **1519**. "*Hunters in the Paddock.*" OTTO WEBER.
No. **1521**. "*St. Ives Bay, Cornwall.*" G. H. BOUGHTON, A.R.A.

* No. 1529. 31 × 36.

No. **1529**. "*The Skipper and his Crew.*" ARTHUR HUGHES.

Here are Nos. **1528** and **1530**, by W. LOGSDAIL, and, on the end wall, No. **1535**, T. GRAHAM, and No. **1536**, J. MACWHIRTER, A.R.A.

Lastly, we come to the child figure of "*Miss N. Piminy*" (No. **1537**, VAL PRINSEP, A.R.A.), in yellow satin, reclining on a red cushion; and close the catalogue with an impression that we have never examined a more interesting exhibition, or one more remarkable for individuality and strength amongst the younger men.

* No. 1686. "*Nymph and Cupid;*" small bas-relief, 12 × 9. H. HOLIDAY.

* **1620.** "*A Mother's Love.*"
F. CALLCOTT.

* **1644.** "*Artemis.*"
HAMO THORNYCROFT, A.R.A.
(*Marble.*)

* **1548.** "*Stephen the Martyr.*"
A. G. ATKINSON.
(*Central Hall.*)

1696. "*Automate.*"
G. A. LAWSON.

* **1626.** "*The late Right Hon. the Earl of Beaconsfield.*"
HAMO THORNYCROFT, A.R.A.

* **1679.** "*The Right Hon. W. E. Gladstone, M.P.*"
A. BRUCE JOY.

* **1566.** "*John, Lord Lawrence.*"
J. E. BOEHM, R.A. (*Central Hall*).

* **1624.** "*Fair St. George.*"
PEPYS COCKERELL and A. FABBRUCCI.

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CONTENTS.

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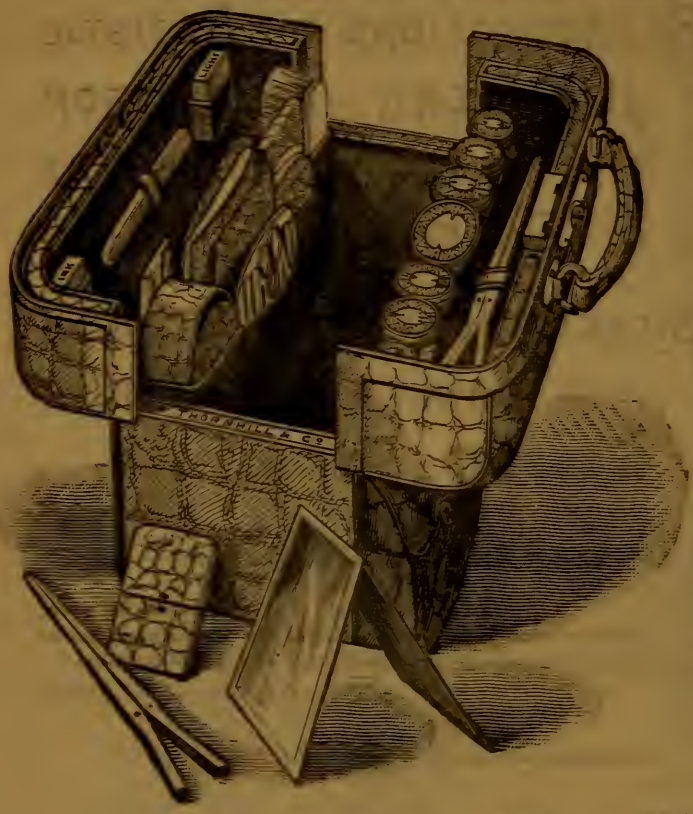

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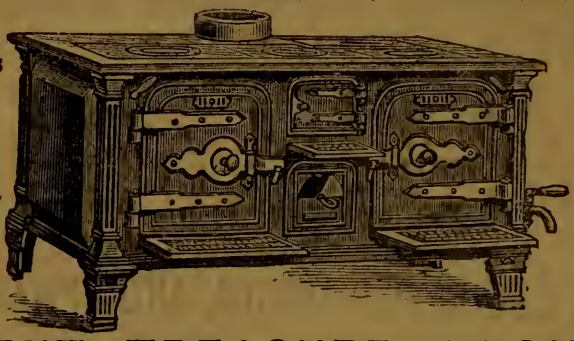

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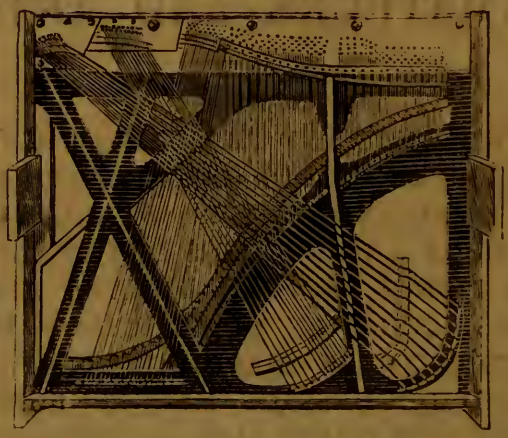

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THE delicate Skin of Infants and Children is particularly liable to injury from coarse and unrefined Toilet Soap, which is commonly adulterated with the most pernicious ingredients; hence, frequently, *the irritability, redness, and blotchy appearance of the Skin from which many children suffer.* It should be remembered that **artificially coloured Soaps are frequently poisonous,** particularly the Red, Blue and Green varieties; and nearly all Toilet Soaps contain an excess of Soda. Very white Soaps, such as "Curd, usually contain much more *Soda* than others, owing to the use of Cocoa Nut Oil, which makes a bad, strongly alkaline soap very injurious to the skin, besides leaving a disagreeable odour on it. The serious injury to children resulting from these Soaps often remains unsuspected in spite of nature's warnings, until the unhealthy and irritable condition of the skin has developed into some *unsightly disease*, not infrequently baffling the skill of the most eminent Dermatologists.

MAY BE USED TO THE THINNESS OF A WAFER—NO WASTE.

PEARS' Transparent SOAP

IS RECOMMENDED AS ABSOLUTELY PURE;
FREE FROM EXCESS OF ALKALI (SODA),
AND FROM ARTIFICIAL COLOURING MATTER.
IT IS DELIGHTFULLY PERFUMED, REMARKABLY DURABLE, AND
HAS BEEN IN GOOD REPUTE NEARLY 100 YEARS
AND OBTAINED

Seven International Prize Medals.

The following testimony is extracted, by permission of the publishers, Messrs. Chatto & Windus, from "The Hygiene of the Skin," by

Mr. J. L. Milton,

Senior Surgeon *to "St. John's Hospital for the Skin," London.*

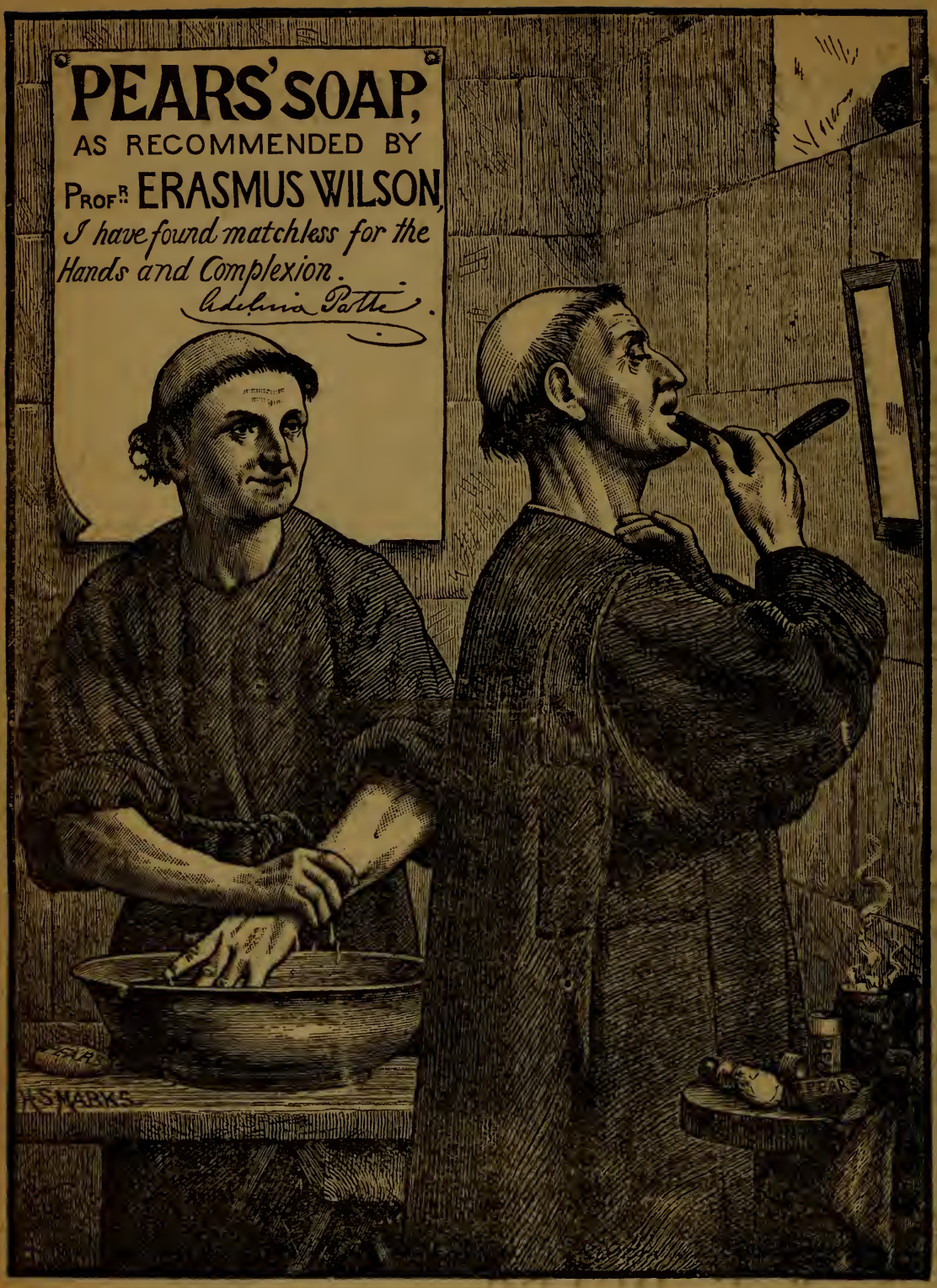
"FROM time to time I have tried many different Soaps, and I have now, "after **Fifteen Years'** careful trial in many hundreds of cases, "both in hospital and private practice, no hesitation in giving my "verdict to the effect that *nothing has answered so well or proved so* "*beneficial to the skin as* **Pears' Transparent Soap.**"

A. & F. PEARS,

Soap Makers by Appointment to H.R.H. the Prince of Wales.

91, Great Russell Street
LONDON, W.C.

Sold Everywhere, but insist on having the genuine.



"Cleanliness is next to Godliness."

Specially drawn for Messrs. A. & F. PEARS

BY

H. STACY MARKS, R.A.

Liverpool & London & Globe Insurance Company.

THE all-important consideration, both for persons already insured and those about to insure, is the Solvency and Security of the Company.

The amount of Funds held by this Company, together with the security of a large and wealthy Proprietary, point it out as amongst the most eligible of Offices in the United Kingdom.

No Insurer, whether Fire or Life, is involved in the slightest liability of Partnership.

THE ACCOUNTS OF THE COMPANY ARE SUBJECTED TO TWO INDEPENDENT AUDITS.

LIFE DEPARTMENT.

Life and Annuity Funds . . . £3,174,302.

LIFE POLICIES are issued upon different scales of premium to meet special purposes—see Tables below and others in Company's Prospectus.

80 per cent of the profits are divided amongst the assured under Table B*.

The Division of PROFITS is Quinquennial, and the next declaration of BONUS ADDITIONS to the Sums Assured under Table B* will be made for the term ending 31st December 1883.

The large reversionary Bonus of 35s. per cent per annum on the sums assured by Policies in that Class, was declared for the quinquennium ended December 1878.

POLICIES MAY BE EFFECTED TO BE MADE PAYABLE DURING THE LIFETIME OF THE ASSURED (see Table E of Company's Prospectus).

No entrance fee or other payment beyond the premium.

No extra premium charged to members of the Volunteer Artillery or Rifle Corps within the United Kingdom.

Surrenders of Policies favourably dealt with.

Liberal arrangements made with assurers intending to reside abroad or voyage to foreign countries.

Policies issued in accordance with **The Married Women's Property Act**, passed by Parliament in the year 1870, which gives power to a Married Woman to assure her Husband's life or her own, and to a Married Man to assure his own life for the special benefit of his wife and children; *in all such cases the Policy being free from the control of the Husband, his representatives or creditors.*

PREMIUM FOR THE WHOLE TERM OF LIFE TO SECURE £100 AT DEATH.

TABLE A. WITHOUT BONUS.								TABLE B*. WITH PARTICIPATION IN PROFITS.							
Age next Birthday.	PAYMENTS. Yearly.		PAYMENTS. Half-yearly.		Age next Birthday.	PAYMENTS. Yearly.		PAYMENTS. Half-yearly.		Age next Birthday.	PAYMENTS. Yearly.		PAYMENTS. Half-yearly.		Age next Birthday.	PAYMENTS. Yearly.		PAYMENTS. Half-yearly.	
20	£1	13 7	£0	17 4	45	£3	6 4	£1	14 2	20	£1	17 8	£0	19 6	45	£3	16 0	£1	19 2
25	1	17 8	0	19 5	50	3	19 8	2	1 0	25	2	2 11	1	2 2	50	4	11 3	2	7 0
30	2	2 6	1	1 11	55	4	17 5	2	10 2	30	2	9 3	1	5 5	55	5	14 8	2	19 0
35	2	8 6	1	5 0	60	6	1 6	3	2 9	35	2	16 3	1	9 0	60	7	5 11	3	15 4
40	2	16 3	1	9 0	65	7	14 8	4	0 2	40	3	5 6	1	13 9	65	9	0 9	4	13 8

ANNUITIES granted on favourable terms. No expense beyond the purchase money.

FIRE DEPARTMENT.

General Reserve and Fire Re-Insurance Fund . £1,500,000.

The magnitude of the Company's Business enables it to accept Fire risks upon the most favourable terms the same being rated according to the nature of the risk to be insured.

Some risks of a special and complicated nature, such as Mills, to ensure fair and equitable rating, are rated according to Tariffs carefully compiled by the Offices, and revised from time to time to meet the altered circumstances affecting any particular class.

The majority of risks, however, are subject to no tariff, but are rated by this Company according to their individual merits, based upon the law of average—the principle upon which Insurance Companies are founded. By this law the Company, owing to the large number of risks on its books, is enabled to insure the different classes at their minimum rates. An individual is therefore imprudent to run his own risk when the Company can relieve him of the danger of loss at the smallest possible cost.

Head Offices—DALE STREET, LIVERPOOL; CORNHILL, LONDON.

Branch Offices—MANCHESTER, LEEDS, BRISTOL, DUBLIN, GLASGOW, EDINBURGH, BIRMINGHAM, and NEWCASTLE-ON-TYNE.

Prospectuses and Forms of Proposal for Fire, Life, or Annuities may be obtained at the Company's Offices, or of any Agents of the Company.

The Total Claims paid since the commencement of the Company amount to £16,809,152.

FIRE LIFE AND ANNUITIES

PROGRESS

WITHIN THE LAST SEVEN YEARS THE FUNDS HAVE INCREASED BY £1,943,951.

HEAD OFFICES
DALE St.
LIVERPOOL
AND
CORNHILL
LONDON.

THE FUNDS OF THE COMPANY EXCEED £6,000,000

THE INCOME FOR 1880 EXCEEDED £1,560,000

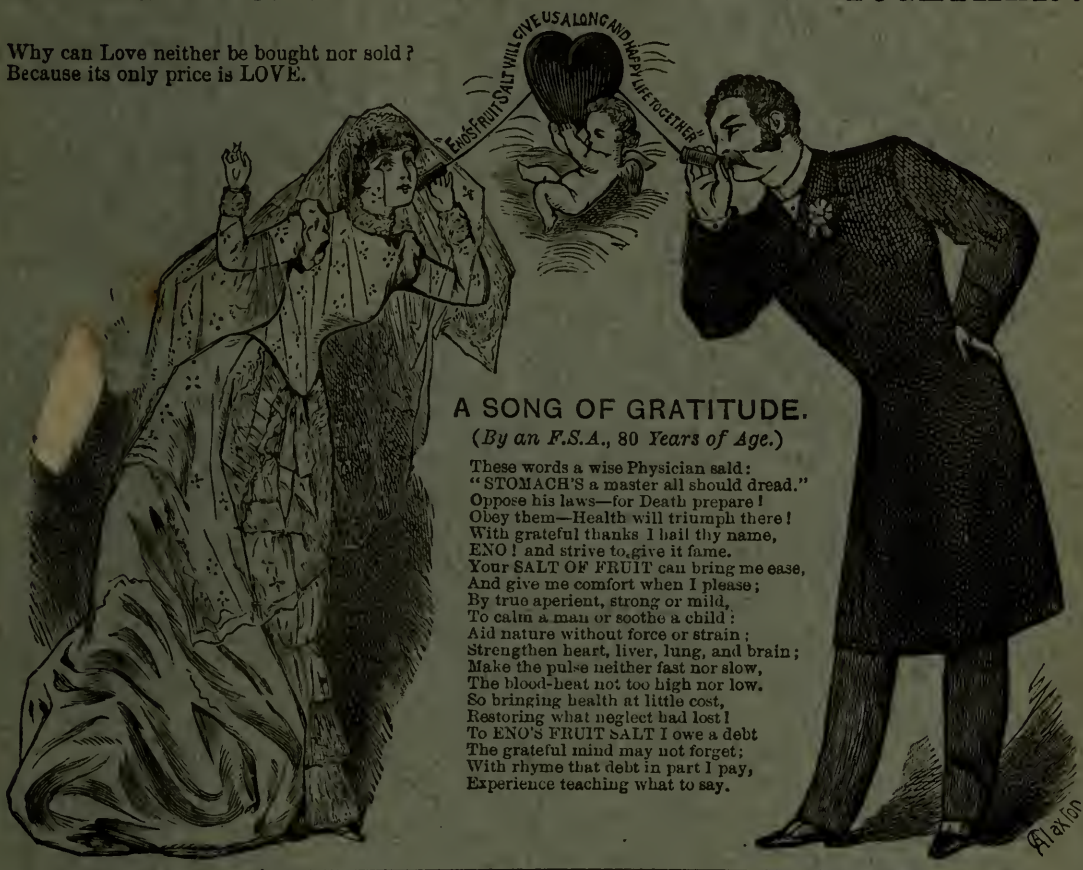
LIVERPOOL & LONDON & GLOBE INSURANCE COMPANY

ESTABLISHED 1836

ENO'S FRUIT SALT

WILL GIVE US A LONG AND HAPPY LIFE TOGETHER!

Why can Love neither be bought nor sold?
Because its only price is LOVE.



A SONG OF GRATITUDE.

(*By an F.S.A.*, 80 *Years of Age.*)

These words a wise Physician said:
"STOMACH'S a master all should dread."
Oppose his laws—for Death prepare!
Obey them—Health will triumph there!
With grateful thanks I hail thy name,
ENO! and strive to give it fame.
Your SALT OF FRUIT can bring me ease,
And give me comfort when I please;
By true aperient, strong or mild,
To calm a man or soothe a child:
Aid nature without force or strain;
Strengthen heart, liver, lung, and brain;
Make the pulse neither fast nor slow,
The blood-heat not too high nor low.
So bringing health at little cost,
Restoring what neglect had lost!
To ENO'S FRUIT SALT I owe a debt
The grateful mind may not forget;
With rhyme that debt in part I pay,
Experience teaching what to say.

RICHES, TITLES, HONOUR, POWER, AND WORLDLY PROSPECTS

Are as nought to a deeply-rooted Love.

"In every being throughout animated nature, from the most insignificant insect to the most enlightened, ennobled, and highly developed being, we notice a deeply-rooted love for one possession before all others, and that is the possession of LIFE. What will not man give to preserve his life? The value of riches, titles, honour, power, and worldly prospects are as nought compared with the value which every sane man, however humble, and even miserable, places on the preservation of his life."

With each bottle of **ENO'S FRUIT SALT** is wrapped a large Illustrated Sheet, showing the best means of stamping out Infectious Diseases, Fevers and **BLOOD POISONS**, &c. If this Invaluable Information was universally carried out, many forms of disease now producing such havoc would cease to exist—as Plague, Leprosy, &c., have done when the true cause has become known.

"A Correspondent writes to ask me which I consider the best medicine for a 'confirmed dyspeptic subject' to 'indulge in.' My dear Sir, or Madam (I don't know which it is, for only initials have been used as a signature), I am not a doctor, neither do I profess to know anything at all about the British Pharmacopœia. When advised to take this or that nostrum for any little ailment, I always quote Shakespeare, 'Throw physic to the dogs; I'll none of it,' and I would say the same to my present interlocutor. **ENO'S FRUIT SALT** is the only thing in the way of medicine I indulge in; and, though it may sound something like a puff, yet I find that it is all I require to keep me in health, provided I also remember St. Paul's advice to be temperate in all things."—"*Notes on Men and Things*," PICTORIAL WORLD, February 28, 1882.

SUCCESS IN LIFE.—"A new invention is brought before the public and commands success. A score of abominable imitations are immediately introduced by the unscrupulous, who, in copying the original closely enough to deceive the public, and yet not so exactly as to infringe on legal rights, exercise an ingenuity that, employed in an original channel, could not fail to secure reputation and profit."—ADAMS.

Directions in Sixteen Languages how to Prevent Disease.

CAUTION.—Examine each Bottle, and see that the Capsule is marked "**ENO'S FRUIT SALT.**" Without it, you *have been imposed upon by a worthless imitation.* Sold by all Chemists. Price **2s. 9d.** and **4s. 6d.**

PREPARED ONLY AT

ENO'S FRUIT SALT WORKS, Hatcham, London, S.E., by J. C. Eno's Patent.

THE

GRESHAM

LIFE ASSURANCE SOCIETY,

St. Mildred's House, Poultry,

LONDON, E.C.

FUNDS.

Realised Assets (1881)	£2,964,914
Life Assurance and Annuity Funds	2,907,789
Annual Income	595,459

Prospectus, Reports, and Proposal Forms, can be obtained on application to the Society's Agents and Branch Offices, or to

F. ALLAN CURTIS,

Actuary and Secretary.

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